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ABSTRACT

The Arts in Education programs delineated in this guide complement the rigorous arts curriculum taught by arts specialists in North Carolina schools and enable students to experience the joy of the creative process while reinforcing learning in other curricula: language arts, mathematics, social studies, science, and physical education. Programs include: Everyone Is Learning (MUSE Program, Arts Council of Fayetteville/Cumberland County); Reading and Writing between the Lines (Literacy through Art, Asheville Art Museum); I Know It Will Happen (Literacy through Photography, Center for Documentary Studies); We Are Our Stories (Charlotte Young Playwrights' Festival; Children's Theatre of Charlotte); A Bridge from the Past to the Future (History in the Making, Durham Magnet Center); Constructing a Dream (Head Start Village, Hiddenite Center); Writing--from Physics to Physical Education (Writing across the Curriculum, Mars Hill College); Fifth Grade Archeologists (Deciphering and Investigating Great Societies, Mint Museum of Art); I Have a Future No One Can Take Away from Me (Earth Quilt, North Carolina School for the Deaf); Standing (and Dancing) Room Only (Let the Cultures Speak, Public Schools of Robeson County); Celebrating the Value of Joy (Rural Outreach Arts Program, Sawtooth Center for Visual Art); Healing Arts (Arts in Healing, United Arts Council of Raleigh/Wake County); Quintet-in-Residence (Bolton Project, Winston-Salem Piedmont Triad Symphony); After School Programs (Science and Symphony, Raleigh Symphony Orchestra; Edgemont Arts Program, Edgemont Community Center); Summer Youth Programs (Artiva, Arts Council Winston-Salem/Forsyth County; Opera Camp, Greensboro Opera Company); Programs Emphasizing Cultural Diversity (Hmong Documentary Project, Light Factory Photographic Arts Center; Cultural Connections, North Carolina Consortium on Indian Education); Arts Education Planning (Community-Based Task Force on the Arts, United Arts Council of Gaston County); Teacher Training (Urgency of Teaching Art, Penland School of Crafts); and Lessons Learned. Contains a resource list. (BT)

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The Art of Learning: A Guide to Outstanding North Carolina Arts in Education Programs.

by Miriam L. Herman

SO 031 869

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The Art of Learning

A Guide to Outstanding North Carolina Arts in Education Programs

North Carolina Arts Council

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As I visit schools around the country, I see a renewed interest in arts education and a growing concern about the negative impact of cutting art and music out of the curriculum. The creativity of the arts and the joy of music should be central to the education of every American child.

Richard W. Riley
U.S. Secretary of Education
State of Education Speech 1998

The Art of Learning

A Guide to Outstanding North Carolina Arts in Education Programs

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The Art of Learning
June 1998

North Carolina Arts Council
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Mission

The North Carolina Arts Council was established to enrich the cultural life of the state by nurturing and supporting excellence in the arts and by providing opportunities for every North Carolinian to experience the arts.

In realizing its mission, the Council has been a catalyst for the development of arts organizations and facilities throughout North Carolina by making grants and offering technical advice and counsel for more than 30 years. The Council also provides research and information services, including statistical data about the arts.

The North Carolina Arts Council, a state agency, is a division of the Department of Cultural Resources, James B. Hunt Jr., Governor; Betty Ray McCain, Secretary; Mary B. Regan, Executive Director.

Miriam L. Herman has been a writer in the schools for the past eight years, working with over nine thousand students, teachers and administrators. Her passion for writing and education have continually led her to investigate the most successful ways to make learning as enjoyable and challenging for students as possible. She works with students and teachers all over the state of North Carolina, providing writing residencies, teacher workshops and curriculum reform.

Lisa Creed is a freelance graphic designer, an artist and a poet. Her wonderful childhood experiences in art led her to make her career in the arts. During the early 80's she worked as a poet in the schools in Durham and Orange counties, North Carolina. Today she is an active and productive painter. She believes that the creative experience needs to be available for all people everywhere.

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STATE OF NORTH CAROLINA
OFFICE OF THE GOVERNOR
RALEIGH 27603-8001

JAMES B. HUNT JR.
GOVERNOR

March 12, 1998

Dear Friends:

In 1993, I established funding for the North Carolina Arts Council's *Arts in Education Partnerships Program* to help connect the arts with education. I thought it was important then, and now, seeing how successful this program has been I am even more convinced.

In order to call ourselves totally literate, we must be literate not just in writing, math, history and science but in the arts as well. The arts are an important part of our children's education.

Artists, writers, musicians and performers have a lot to offer our schools, as we've seen clearly in the past five years. Students just seem to learn everything better when there's an arts connection. We need artists and arts organizations to reach our students, to help them become better thinkers and more positive members of our community.

I'm proud to call North Carolina "The State of the Arts." It's an ambitious title and we're doing a good job of living up to it. As I look around the state, I see people pitching in, working together to help our schools. I see North Carolinians using the imagination we were all born with, to help our children learn more productively and happily through the arts.

My warmest personal regards.

Sincerely,

James B. Hunt Jr.

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Drawing by 5th grader at Ponderosa Elementary School, Fayetteville, NC

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Introduction

"The process of studying and creating art in all of its distinct forms defines those qualities that are at the heart of education reform in the 1990's — creativity, perseverance, a sense of standards, and above all, a striving for excellence."

Richard W. Riley
U.S. Secretary of Education

In recent years, we in North Carolina have been particularly focused on excellence in education. We want the best for our children. We want to keep them in school and help them learn the most they can. And as we test new possibilities, we're discovering what we've suspected all along: the arts are essential to our students' education.

At one point in time, we thought of arts as extras — the power locks and automatic windows on the vehicle of education. But now we're seeing that the arts are the engine that drives the car. Students get out of bed in the morning excited to be going to school where they'll be sculpting, dancing, painting, singing, acting and writing. Some students, for the first time in their lives, are discovering that they want to learn.

Education is about a lot of things: creating good citizens, opening students' minds, helping us learn more about the world in which we live, passing on our heritage. The programs in this book are all about what really works for everybody: ways teachers can teach more effectively and students can become active and willing participants in their own education.

The Arts in Education programs you'll find in this book are the best of the best. The artists, educators, students and administrators involved have spent many hours planning, tossing ideas back and forth, trying new approaches, and revising their plans as a result of what they've learned. These are programs which have real effects in the real world. They use the resources of dedicated artists, educators and arts organizations together with the talents and intelligence found in every student in every school in our state. They complement the rigorous arts curriculum taught by arts specialists in our schools. And they enable students to experience the joy of the creative process while reinforcing learning in other curriculum areas: language arts, math, social studies, science, physical education. As you leaf through these pages,

you'll find arts programs which approach history through pottery, math through music, writing skills through photography.

Partnership is the name of the game for the programs you'll read about here. School systems team together with artists, arts organizations and businesses to make education a community endeavor. We at the North Carolina Arts Council seek out people and organizations committed to working together to create something greater than the sum of its parts. We look for people who love art, who love learning, who love children and whose generous spirits inform everything they do.

We are extremely grateful to Governor Hunt, the North Carolina General Assembly and the National Endowment for the Arts for their firm commitment to arts in education. Governor Hunt has focused our attention on education in North Carolina and shown us that the arts must be part of the school curriculum if we are to succeed in our efforts to provide our students with the best education in the country. The legislature has consistently provided funding to enable arts organizations and artists to become partners with schools across the state to improve North Carolina's education. And the National Endowment for the Arts, with its focus on lifelong learning, has furthered our ability to keep students in school and keep them learning.

We like to think of the North Carolina Arts Council as a resource.

Not just a resource for funding — though we're always on the lookout for promising arts programs and artists — but also a repository of knowledge. We know the artists who are out there, and the arts organizations and schools. We're interested in helping organizations and people find each other. We like to see success, and we have a wealth of knowledge about what makes programs work. In the back of this book are some of the ways we can help: lessons learned from these successful programs, North Carolina Arts Council resources and information about other arts in education resources.

Now, we'll let you read on to discover the programs which have done us proud. In the pages to come you'll find urban counties reaching out to rural ones, communities helping themselves, students achieving at high levels and — on every page — a delight in the art of learning.

MUSE has woven the community into the educational process, and everyone — from students to artists to teachers to administrators — is learning.

THE MUSE PROGRAM

Arts Council of Fayetteville/Cumberland County
Erin Fyfe
Post Office Box 318
Fayetteville, North Carolina 28302-0318
910 323-1776
artscncl@foto.infi.net or www.theartscouncil.com

Everyone is Learning

When Zeus joined with the Greek goddess of Memory, they created the nine Muses, goddesses who inspire learning and the arts. When the Arts Council of Fayetteville/Cumberland County joined with the Cumberland County and Fort Bragg Schools, they created the MUSE Program, the perfect marriage of mastery and memory.

Students inspired by the MUSE Program remember what they've learned through the arts. How can you forget the temperature needed for clay to become bisqueware once you've seen your own pot pulled steaming from the kiln? Recalling the Antebellum period is a snap once you've created a fashion show of nineteenth century clothing. And after gracing the halls of your school with a three-dimensional rainforest mural, you'll certainly remember the animals and plants which reside there.

The MUSE Program is a matchmaker, connecting local cultural agencies and artists with the schools of Cumberland County and Fort Bragg and helping them get to know what they have in common, to create marriages made on Mount Olympus. The program has paired one school with the Fayetteville Symphony Orchestra to teach geography and world culture, another with the Cape Fear Regional Theatre to experience first-hand the meaning of citizenship. Yet another school worked with musicians Caroline and Jon Parsons to explore transportation through folk songs and stories — not to mention building six types of simple machines, studying the effects of transportation in students' lives, designing vehicles of the future and building table-sized models to show how people got around in Fayetteville's past.

The principals of Cumberland County and Fort Bragg are excited. "The MUSE Program has awakened a 'sleeping giant.' The possibilities are limitless as we look at ways to interweave the disciplines in our curriculum," says Linda Fisher, principal of Ashley Elementary School. Donna Weeks, former principal of Mary McArthur A+ Elementary, says, "Through the MUSE Program partnership, our curricular design has become one of multidisciplinary teaching and thematic unit planning. McArthur's students have indeed benefited from this structure, as they have become active, creative, and enthusiastic learners." MUSE has woven the community into the educational process, and everyone — from students to artists to teachers to administrators — is learning.

Each of the residencies — which last from two to five weeks — is a partnership between the artist or cultural agency and the school. MUSE is set up to create the most effective teams possible. Each partnership meets at least six times to develop an integrated unit of study around a theme (such as Latin America, the Antebellum period or everyday economics) using the North Carolina Standard Course of Study in all major areas — the arts, social studies, language arts, science and math. The planners brainstorm, ask questions and develop the activities that will become part of their curriculum. The school commits $350 of the $1,350 budget for each residency, and everyone commits a great deal of time and effort.

"It's not about making artists out of these kids," says Holden Hansen, one of the founders of the program. "It's about giving them avenues to learn skills that will help them exist in society." And sometimes the arts provide the stimulus it takes to get students really excited and involved, as in the kindergarten through second grade performance, "Life at the Pond" that Holden saw at Glendale Acres Elementary. "The kids were really talking. They weren't saying anything that was memorized. It was coming out of their enthusiasm and what they'd learned. I was just so proud that it all came together, that the arts activities complemented the learning of the sciences. It was really sincere."

Tool Box

what it does:

The MUSE Program connects schools with community cultural resources to create hands-on interdisciplinary educational programs.

partners:

Arts Council of Fayetteville/Cumberland County, Cumberland County/Fort Bragg Schools, Cape Fear Regional Theatre, Cape Fear Studios, Fascinate-U Children's Museum, Fayetteville Museum of Art, Fayetteville State University, Fayetteville Symphony Orchestra, Museum of the Cape Fear.

artists:

Cara Ewing, graphic artist (Fayetteville)
Robin Greene, writer (Fayetteville)
Barbara Hall, writer and visual artist (Fayetteville)
Phoebe Hall, theater artist (Fayetteville)
Dr. Brooksie Harrington, writer (Fayetteville)
Greg Hathaway, visual artist and potter (Fayetteville)

artists (continued):

Judi King, photographer (Cumberland County)
Soni Martin, visual artist (Fayetteville)
Jon and Caroline Parsons, musicians (Cumberland County)
Maceo Smith, dancer (Fayetteville)
Daryl Walker, theater artist (Chapel Hill)
Katherine Whaley, theater artist and writer (Fayetteville)

people affected:

4,686 kindergarten-eighth grade students and 98 volunteers.

funding:

North Carolina Arts Council, Arts Council of Fayetteville/Cumberland County, Cumberland County/Fort Bragg Schools, private support.

1995-1996	**$38,962**
Direct Grants to Schools	28,300
Printing, Travel and Other Expenses	10,662

1996-1997	**$33,967**
Direct Grants to Schools	25,590
Printing, Travel and Other Expenses	8,377

program timetable:

Summer 1994 - Participation in Southern Arts Federation workshop in Atlanta leads to plans to integrate the arts into the curriculum.
Fall 1994 - Community Arts Forum for schools and community cultural agencies.
Winter-Spring 1995 - A team of educators, artists, parents and cultural resource leaders begins a six-month planning process to design MUSE Program.
Fall 1995 - NCAC Partnership Grant debuts MUSE Program with 12 schools.
Fall 1996 - MUSE Program fully in place — 19 strong school/cultural resources partnerships.

successes:

MUSE has produced a manual for utilizing community resources and integrating the arts into the curriculum that will prove extremely useful to other organizations interested in starting similar partnership programs.

Schools and cultural resources have formed close alliances, and artists and community agencies are more aware of curriculum needs of schools. Because of this, arts programming in the schools has become stronger and more closely aligned with curricular concerns. Cumberland County has seen increased community and parental involvement as well as improved collaboration between arts teachers and classroom teachers.

future plans:

Possible expansion to additional Fayetteville/Cumberland County schools as well as school systems in surrounding counties.

LITERACY THROUGH ART RURAL OUTREACH

Asheville Art Museum
Diane G. Dufilho
Post Office Box 1717
Asheville, North Carolina 28802-1717
828 253-3227
ashevilleart@main.nc.us

Reading and Writing Between the Lines

Can you use paintings to teach prepositions? Abstract art to teach adjectives? Exhibitions to teach exposition? Yes, yes and yes.

The Asheville Art Museum is reaching out to the rural counties around it — Madison, McDowell, Mitchell and Yancey. Students from kindergarten through fifth grade throughout these counties are learning to appreciate the beauty of the English language as well as the beauty they can find on the walls of a museum.

Museum outreach curators spend nine to twenty weeks teaching on-site in each rural county classroom. These outreach curators specialize in both language arts and visual arts curricula and teach both subjects in a way so deeply integrated that it's difficult to discern individual subject matter. While in class, students delve into parts of speech, design and write invitations for gallery openings, tell the stories they discover in paintings and write postcards to artists whose works they have studied. At the same time, these students study the elements of art and the components of museums, create their own museums, draw postcards, stretch canvases, paint landscapes and meet artists both through their works and in person.

Literacy Through Art started small — one fourth grade classroom in Asheville — and has expanded to serve 1,007 students and fifty-two teachers in the past year. "We've blossomed from teaching literacy through art to rural school reform," says Diane Dufhillo, who created the museum's program.

In the three years since its inception, Literacy Through Art has moved from photocopied handouts to a series of booklets — works of art in themselves — which tie together art, grammar and writing. Outreach curators share the museum through slide presentations, visits from actual artists and working with students on writing and art projects — all the while quietly teaching grammar and clarity of expression. Everything taught in this program has grown out of the North Carolina Standard Course of Study for visual arts and communication skills and focuses on narrative and descriptive writing, both essential elements of the fourth and fifth grade curriculum.

Not only is the Asheville Art Museum reaching students and teachers, it's also reaching out to the teachers of the future. College students from UNC - Asheville and Warren Wilson College often accompany the outreach curators, so they too can learn ways to enliven the language curriculum through the arts. It's an exciting time for western North Carolina, where one museum's walls are becoming open doors to learning.

TOOL BOX

what it does:

The Literacy Through Art Rural Outreach Program develops students' language skills through the exploration of art works.

partners:

Asheville Art Museum; Madison, McDowell, Mitchell and Yancey County Schools; Penland School of Crafts; Toe River Arts Council.

artists:

Connie Bostic, visual artist (Fairview)
Gerelee Basist, visual artist/storyteller (Marshall)
Liz Claud, art historian (Asheville)
Roland Dierauf, writer (Pisgah Forest)
Diane G. Dufilho, visual artist (Asheville)
Ginger Edwards, visual artist (Hendersonville)
Bob Godfrey, visual artist (Asheville)
George Handy, visual artist (Asheville)
Nancy Hilliard, language specialist/visual artist (Asheville)
Robert Johnson, visual artist (Burnsville)
Karen O'Rourke, language specialist (Etowah)
Sheila Petruccelli, language specialist (Asheville)
Ben Porter, photographer (Asheville)
Laura Sims, visual artist (Asheville)

people affected:

1995-1996 - 550 fourth and fifth grade students and 26 teachers.
1996-1997 - 1,007 fourth and fifth grade students and 33 teachers.

funding:

North Carolina Arts Council, Asheville Art Museum.

additional help:

Adelaide Worth Daniels Foundation, Western Carolina University, *The Asheville Citizen Times*, Clyde Savings Bank, Mary Duke Biddle Foundation.

1995-1996	**$27,655**
Administrative Personnel	5,000
Artistic Personnel	15,945
Printing and Other Expenses	6,710

1996-1997	**$35,103**
Administrative Personnel	10,000
Artistic Personnel	20,000
Program Evaluation	250
Materials	178
Travel, Printing and Other Expenses	4,675

program timetable:

Fall 1993 - Asheville Art Museum begins planning for possible arts and literacy program.
Spring 1994 - Phase I: Pilot program in fourth grade classroom at Claxton Elementary School.
Spring 1995 - Phase II: Program expands to include three weekly sessions for fourth and fifth grades at five schools in Graham, Madison, McDowell and Yancey Counties.
Summer 1995 - $20,000 grant from NCAC, numerous teacher/principal requests for program.
Fall 1995 - Phase III: Additional outreach curators and artists hired; program expands in Madison, McDowell and Yancey Counties. Madison County requests program for every fourth and fifth grader in county. Phase IV reaches 345 students and 17 teachers in Madison County.
Fall 1996 - Mitchell County Curriculum/Instruction Supervisor requests program for third through fifth grades.
1996-1997 - Phase V: Nine-week residencies in Yancey, Madison, Mitchell and McDowell Counties.

successes:

Requests for the program are constantly increasing. Four elementary schools are piloting a twenty-week, year-round program, while other rural county schools continue to be served for nine to fourteen week periods. Despite lack of wealth, all of the participating counties consider the program essential and are making significant financial contributions to enable their students to experience the Literacy Through Art Rural Outreach Program. Expansion into two more counties is planned for spring of 1998. Experiences with — and evaluation of — the Literacy Through Art Rural Outreach Program have helped improve museum education programs and have led to the development of the Western North Carolina Art Resource Center.

future plans:

The program is expanding into more grade levels in participating rural counties as well as into new urban and rural school systems. This expansion naturally fosters the development of new partnerships with organizations interested in arts and education.

The future is like if you were in the snow.

Elizabeth Torres

LITERACY THROUGH PHOTOGRAPHY

Center for Documentary Studies
Julia Hoggson or Iris Tillman Hill
1317 West Pettigrew Street
Durham, North Carolina 27705
919 660-3655 / 660-3650

I Know it Will Happen

know it will happen. My community is going to look pretty one day. All the kids can walk down the street by themselves. The streets will be clean, there will be peace in the neighborhood. White and black people will be friends. There will be no more selling drugs, and no more people dying from tons of gun shots."
Tiffanie Travis

Ourselves, our families, our neighborhoods, our dreams — these are the subjects which most interest us. What better way to capture student interest than to focus on these essential topics? Wendy Ewald — writer, photographer and MacArthur Fellow — has developed a program with the Center for Documentary Studies and the Durham Public Schools to teach students writing and photography by asking them to point a lens at their own lives.

"On my street there are a lot of corners." Chauna Clark

The program begins in the summer when Durham Public School teachers meet with professional writers and photographers for a week-long workshop in black and white photography, darkroom skills and the teaching of writing. The teachers create photographs and stories themselves, delighting in the process they will, in a few months, introduce to their students. They receive a handbook that walks them through the program day-by-day — rich with helpful hints, exercises and student stories and photos. This year, Literacy Through Photography has added a new element: teachers who have already participated in the program have the opportunity to spend a week in the mountains participating in an advanced workshop.

"When you're part of a family you don't have to go home and talk to the wall."
Gary Crase

"My family is like a trick question I don't understand."
Ruby Cruz

Writing is a tough job. Many students quickly become discouraged, feeling as if there are too many rules and the subjects don't matter. Literacy Through Photography works to change that. Teachers return to their classrooms enthused and infused with a new sense of possibilities in teaching students to write. If you're writing about your own family, you're the expert. What you have to say is

important. "Teachers are definitely encouraged about the writing," says Dominique Phillips, former program coordinator. "They feel that the writing has much more depth than what they usually get."

"I get my ideas by things I see and hear." Andrew Legge

Literacy through Photography involves a lot of talking and brainstorming. It also involves claiming a certain sense of power — "This is how I want to frame this picture of my sister" — and authority — "This is the way I see my neighborhood." The students take home 35mm cameras to take black and white photographs of themselves, their families, their communities and their dreams. "They're excited to get the cameras, excited to take them home and when they finally get to process their images, they're amazed," Dominique says. As they create the photographs — planning each shot — they write on the same subjects. Then, with the help of student interns from Duke and North Carolina Central University, they develop the film and print their photographs in darkrooms at their own schools. Students gain confidence as their writing and photography skills improve.

"Sometimes my grandpa is sad and I comfort him." Christopher McNeill

The folks at the Literacy Through Photography program know that it's tough teaching a skill you've just learned, so they offer teachers a lot of support. Student interns and trained volunteers provide regular assistance in the darkroom and the classroom. Program coordinators help schedule interns and volunteers and stock darkrooms. Teachers meet with the program coordinators once a week and Wendy once a month to trouble-shoot and share success stories. Follow-up workshops are held each fall and spring to allow teachers to exchange ideas with each other, and a newsletter and website are in the works.

"I will keep on climbing." Juantia Sims

As the students take ownership of their work, the teachers take ownership of the project. They find ways to adapt it to their own teaching styles and to make it a part of their curriculum. They develop their own skills as photographers and writers. Because this is built into the process of Literacy Through Photography, teachers learn to believe, as Dominique says, "You're going to find a solution to each situation."

TOOL BOX

what it does:

Literacy Through Photography integrates photography and writing into the Durham Public School curriculum to give students insight into themselves, their families and their neighborhoods.

partners:

Center for Documentary Studies, Burton Elementary School, Carver Hill School, Durham Public Schools Hospital School, Duke Medical Center Pediatrics Ward, Eno Valley Elementary School, Forest View Elementary School, Pearsontown Elementary School, Spaulding Elementary School, Brogden Middle School, Githens Middle School, Rogers-Herr Middle School, Shepard Middle School.

artists:

Wendy Ewald, photographer/writer (Durham)
Rob Amberg, photographer (Marshall)
Darnell Arnoult, writer (Durham)
Bill Bamberger, photographer (Mebane)
Jacqueline Shelton Green, poet/playwright (Mebane)
John Moses, photographer (Durham)
Margret Sartor, photographer (Durham)
Susan Weinberg, writer (Boone)
Jeff Whetstone, photographer (Chattanooga, TN)

people affected:

1995-1996 - 945 students, 27 teachers, 12 principals and 20 volunteers.
1996-1997 - 945 students, 30 teachers, 13 principals and 20 volunteers.

funding:

Andy Warhol Foundation, Nathan Cummings Foundation, Center for Documentary Studies, Durham Public Schools, North Carolina Arts Council, Surdna, Qualex.

1995-1996	**$67,554**
Administrative Personnel	18,058
Artistic Personnel	20,064
Teacher Stipends	4,350
Materials	19,582
Printing, Travel and Operating Expenses	5,500
1996-1997	**$43,222**
Administrative Personnel	14,050
Artistic Personnel	6,000
Teacher Stipends	6,000
Materials	14,672
Printing, Travel and Other Expenses	2,500

program timetable:

1989 - Wendy Ewald begins pilot project with students from two Durham elementary schools.
1990 - Andy Warhol Foundation provides funding to expand the program, strengthen teacher training programs, build and equip darkrooms, purchase cameras and develop a course for college students interns.
1991-1996 - Literacy Though Photography is an ongoing part of teacher training and student education in the Durham Public Schools.

successes:

Literacy Through Photography has reached hundreds of Durham students and is recognized as a national model for arts in education.

future plans:

The program is now well-established and continues to expand steadily. Wendy Ewald is working on a new project with students, involving the ways they see themselves and others in terms of race.

Fifteen-year-old kids,
they're social animals.
What else could be more
important than writing
about their social lives and
having someone perform it?

Scott Miller
Children's Theatre of Charlotte

CHARLOTTE YOUNG PLAYWRIGHTS FESTIVAL

Children's Theatre of Charlotte
Scott Miller
1017 East Morehead Street
Charlotte, North Carolina 28204
704 376-5745

We Are Our Stories

"So often kids are asked to check their lives at the door," says Scott Miller, Artistic Director of Children's Theatre of Charlotte. "There's their life curriculum and their academic curriculum, and they do not touch on many points."

Solution? Take a group of playwrights, sit them down and ask them to talk about the steps they take to create a play. Then bring them into middle and high school language arts classrooms and let them take students through that process. Pages from newspapers and magazines all over the room, large sheets of construction paper with students' ideas scribbled across, a casual atmosphere with music, soft drinks and cookies and voila! You no longer have a classroom, but an environment alive with dramatic necessity ready to be translated into lines for actors to bring to the stage.

Like any successful do-it-yourself kit, the Playwrights-in-the-Schools Program provides all the ingredients needed for students to create their plays. Not only do students have visiting playwrights for twenty three-hour sessions to walk them through each step of the process, they also have professional actors visiting at the beginning, middle and end of each playwriting residency. These actors talk about plays from the performance point of view and give readings of the students' plays — a technique which is a thousand times more effective than an editor with a red pen in helping young playwrights hear the strengths and weaknesses in their own work.

Playwriting is a form which requires constant revision, and Scott Miller encourages this revision in the playwright-teachers as well, meeting with them regularly to discuss how the program is going and ways it can be even better. Scott is constantly aware of figuring out "how to help playwrights work within a school environment and address the principal curriculum goals as defined by the school system and teachers they're working with and, at the same time, make the school where they work as hospitable to the process as possible."

In the classroom, the playwrights encourage the students to use their first drafts to get all their ideas on paper, working in later drafts to refine grammar and spelling. They remind students that while characters don't always have to speak in standard English, stage directions definitely need to stick to the accepted norm. And spelling counts — not in the first draft, but in the one you'd like actors, directors and producers to read. Language arts teachers who participate in the program are

noticing improvements in the writing skills of their students. More students are participating every year, and each year the program is becoming a more vital part of the Charlotte-Mecklenburg curriculum.

"Fifteen-year-old kids, they're social animals. What else could be more important than writing about their social lives and having someone perform it?" asks Scott. The fact that this program is relevant to students' lives makes it important to them. They work hard on their plays, and the evidence of their hard work appears when the deadline for the second part of the program rolls around, and several hundred plays show up on Scott's desk in time for the Charlotte Young Playwrights Festival Contest, open to all Charlotte-Mecklenburg secondary school students. Each student who submits a play receives a comprehensive written response to her or his work. Then five of these plays are selected for professional production, and the winning young playwrights are each paired with a director to help them revise and polish the plays in preparation for this performance. And the circle begins again. The plays are performed in the fall, and students participating in that year's Playwright-in-the-Schools Program get the chance to see what their peers have produced and the caliber to which they themselves can aspire. Excellence, that's what it's all about — in education and in the arts — and that is the level the Children's Theatre of Charlotte is helping secondary school students to reach.

BEST COPY AVAILABLE

TOOL BOX

what it does:

The Charlotte Young Playwrights' Festival brings playwrights into middle and high school classrooms to teach writing skills through playwriting. It also sponsors an annual playwriting contest. Winning plays are performed by professional actors.

partners:

Children's Theatre of Charlotte, Charlotte-Mecklenburg Schools.

artists:

Scott Miller, playwright/director (Charlotte)
Bill Fears, playwright (Charlotte)
George Gray, writer/director (Charlotte)
Michael Leswenko, playwright (Charlotte)
Laddy Sartin, playwright (Charlotte)
Ed Shockley, playwright (Charlotte)
Ruth Sloan, playwright (Charlotte)

people affected:

1995-1996 - 1,560 sixth-twelfth grade students, 90 teachers and administrators.
1996-1997 - 1,200 sixth-twelfth grade students, 45 teachers and administrators.

funding:

North Carolina Arts Council, Children's Theatre of Charlotte, Charlotte-Mecklenburg Schools, private support.

1995-1996	**$33,000**
Administrative Personnel	3,000
Artistic Personnel	23,700
Technical/Production Personnel	2,500
Materials	1,200
Printing, Travel and Other Expenses	2,600

1996-1997	**$23,150**
Administrative Personnel	1,000
Artistic Personnel	21,150
Printing, Travel and Other Expenses	1,000

program timetable:

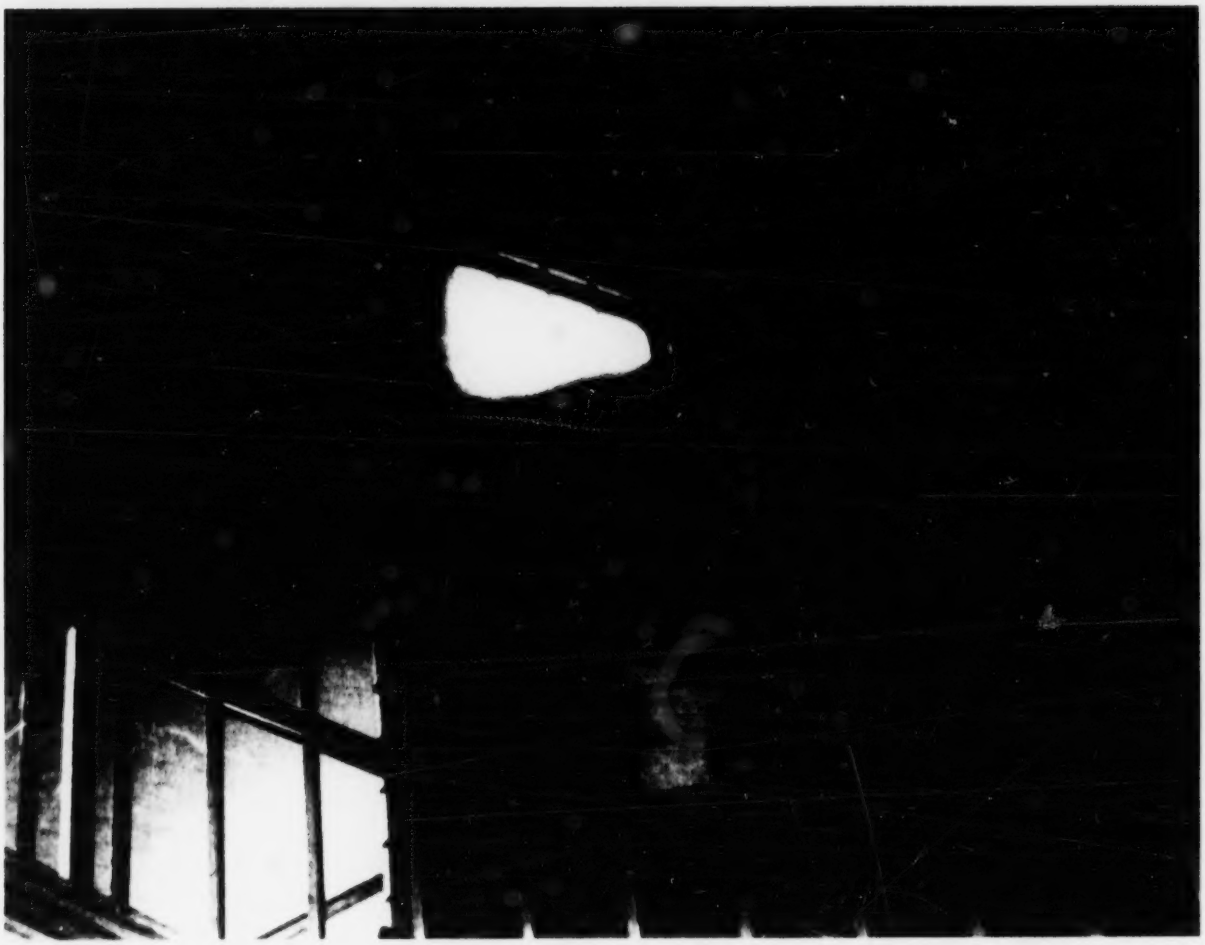
Spring 1994 - Charlotte-Mecklenburg drama teachers and English departmental chairpersons unanimously endorse the idea of Charlotte Young Playwrights' Festival.
Fall 1994 - Charlotte Young Playwrights' Festival CMS Advisory Committee is established.
1994-1995 - Children's Theatre pilots a playwriting residency in two CMS schools.
1995-1997 - Charlotte Young Playwrights' Festival operates successfully and prepares for the years to come.

successes:

Language arts teachers have praised the program for improving the writing skills of the students. Hundreds of plays have been submitted for the playwriting contest. Performances of the winning plays have drawn audiences of over five thousand people.

future plans:

"CYPF is an established component of the Children's Theatre of Charlotte's annual programming. With each given year the program will expand as more teachers throughout the county incorporate playwriting into their curriculum, either as a result of participating in the Playwright-in-the-Schools Program or by attending playwriting in-service workshops that are conducted by Children's Theatre throughout the year. The CMS Advisory Committee and Children's Theatre anticipate that the CYPF will quickly accomplish its goal of becoming a fundamental motivational learning instrument throughout our schools and have a lasting impact on our students and teachers alike." (Scott Miller)



A Bridge From the Past to the Future

History is being taught a little differently over at the Durham Magnet Center these days, where photographer-in-residence Darrell Thompson, curriculum specialist Lee Vrana and social studies/language arts teacher Helen McLeod teamed with a class of seventh and eighth graders to explore the history that occurred right in their own backyard.

They set high goals for themselves: "to document through photography, oral history and writing the rich heritage of Durham High School, now Durham Magnet Center. The evolution of our school reflects Durham's history from 1920 to the present as well as the influence of major state and national trends. We plan to trace the school's progression from its early days as one of the state's outstanding athletic and academic schools, through the depression and World War II, to desegregation in the 60's and change to a predominantly Black, inner city school in the 70's and 80's, to its rebirth in August of 1995 as a magnet school for visual and performing arts." (Lee Vrana) With a great deal of hard work and optimism, they achieved these goals and more: improved students' writing skills dramatically, taught the elements of good photography and darkroom work, established a foundation to support the artistic and academic goals of the school, and laid the groundwork for a permanent photography program in Durham Magnet Center's curriculum.

"I've been overwhelmed by the feeling people have for this school. It's so much a part of Durham's evolution as a city," says Lee. When Durham High School was closed, there were a lot of strong feelings, a great deal of grief. Lee felt that there was a need to create a bridge between the old Durham High — in all its incarnations — and the current Durham Magnet Center. It was part of what the community needed to heal some of the wounds created by racial tension in Durham.

So Lee, principal Ed Forsythe and a site-based committee made up of teachers, parents, administrators and students began to figure out how to make the project work. They chose Darrell Thompson as their photographer-teacher and Helen McLeod as the social studies teacher. Then Lee, Darrell and Helen figured out the issues they were going to address, enlisted student interest in the class and began going out into the field to find the people and events who made up Durham High School's history.

HISTORY IN THE MAKING

Durham Magnet Center
Lee Vrana
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Durham, North Carolina 27701
919 560-3926
vrana@dmc.durham.k12.nc.us

Darrell worked with the students throughout the year, an hour each day, teaching them the elements of photography and darkroom work, while Helen focused with them on honing their writing and uncovering the history of the school.

On June 6, 1997, the "History in the Making" exhibit officially opened. The walls of the Weaver Auditorium's second floor gallery glowed with photographs and beautifully written tributes to the people who had made Durham High great. Food donated by area restaurants and arts and athletic trophies from Durham High's past triumphs adorned tables at either end of the gallery. Visitors to the exhibit still can't help talking about their memories of Durham High and their excitement about the achievements of Durham Magnet, as they walk the bridge of photographs and stories that spans Durham's past and its future.

TOOL BOX

what it does:

History in the Making offered Durham Magnet Center students the opportunity to explore the history of their school through interviews, photography and writing and to establish a permanent photodocumentary history as a record of their experiences and the experiences of seventy years of students before them.

partners:

Durham Magnet Center, Darrell Thompson.

artist:

Darrell Thompson, photographer (Durham).

people affected:

32 seventh-eighth grade students — plus an audience of 800.

funding:

North Carolina Arts Council, Durham Magnet Center.

1996-1997	**$21,500**
Administrative Personnel	1,000
Artistic Personnel	13,000
Materials and Construction	7,500

program timetable:

1995-1996 - Lee Vrana initiates conversations with teachers and administrators about curriculum possibilities. From there, she initiates discussion with the site-based management team on photodocumentary idea. The team selects Darrell Thompson as artist, and he begins working with Lee Vrana and Helen McLeod to plan the project.

1996-1997 - Students research, interview, photograph and write — creating an exhibit of the history of Durham High School.

Spring 1996 - Opening of Durham Magnet Center/Durham High: History in the Making exhibit.

successes:

The program has garnered support for the fledgling Durham Magnet Center and created a "magnet" for the passionate Durham High school spirit which still survives. Alumni, faculty and families have joined to create a foundation to support the goals of the school, largely due to the publicity generated by this project.

future plans:

As a result of this program, Durham Magnet Center has created a full-time photography teaching position. The photodocumentary class will be held every year, adding to the store of knowledge, photographs and writings on this essential Durham institution.

HEAD START VILLAGE

The Hiddenite Center
dwaine coley
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Hiddenite, North Carolina 28636
828 632-6966
email: hiddenight@ aol.com

Constructing a Dream

Only one of the woodworkers on this project is over three feet tall, and it's difficult to tell which is heavier — the children or the hammers they're using. But that's okay, because these three to five year olds are building a village that's just their size.

"This is your village," dwaine c. coley, executive director of the Hiddenite Center, told the children. "This is your village because you worked on it. It was your labor, and you made it possible. The village is an example of what happens when boys and girls, and men and women work together to make things happen."

This project — brainchild of dwaine coley and Mary Ashe, Head Start director for Alexander County — took almost a year of planning and preparation before the first nail was hammered. The Head Start faculty and students — while full of creative energy — felt stifled in their trailers. So Mary and dwaine began working to help them create a place that would reflect what they were learning, a place of their own that would — as dwaine says — "give a sense of community to their little village of mobile homes."

dwaine, like the Wizard of Oz, makes everyday miracles happen. Through the North Carolina Heritage Fair — another of dwaine's dreams crafted into reality — he already knew a great collection of artists. These artists practiced traditional skills like blacksmithing and building split rail fences, just the sort of skills you'd need if you wanted to build a village. Working with Mary, he gathered together a group of enthusiastic artists who thought the idea of having pre-school carpenter's helpers was a good one. But being determined to make this project a learning experience for everyone involved, he didn't just introduce the artists to the pre-schoolers and get out of the way. Instead, he and Mary arranged for a series of workshops to teach the artists everything they ever needed to know about pre-schoolers — but were afraid to ask. These workshops helped the artists to understand the developmental, social and educational needs and abilities of the children. The artists and workshop leaders discussed everything from the children's attention span to their level of manual dexterity and verbal skills, working together to "develop a level of 'comfortability,'" as dwaine says.

Then they began the process of constructing a dream. Seventeen artists, 112 pre-school children, twenty staff members and countless volunteers picked up hammers,

saws, screwdrivers, blacksmith's tools, axes for rail splitting and paintbrushes and went to work. By May 10, 1995, they had built their general store, sheriff's office, livery, doctor's office, church (complete with bell!) and, of course, their school. A great celebration — with homemade food and old-timey music — was had by all.

"Artists are the key element," says dwaine. "The knowledge they brought in their hip pocket was wonderful." In the folklife tradition of apprenticeship, these children practiced traditional arts of the past: blacksmithing, shaping clay pots by hand, and finding uses for common plants. Working with the artists, the children learned practical building skills as they built the skills they would need to progress on to "big kids'" school: history, counting, measuring, colors and textures, how to follow directions and how to communicate what they wanted to say.

There's some solid old-fashioned construction on Liledoun Road in Taylorsville, North Carolina. Children ride their tricycles through the paths of the village they built with their own hands. They practice being teachers, shopkeepers, doctors and law enforcement officers in their own buildings. The community, working as a team, has helped these children set the stage for their future. And Eddie Hamrick, co-designer and official wood-wright of the village, is pretty hopeful. "In this village, there is no crime, there is no hunger, there is no prejudice. If we all work together, maybe they can learn it when they get older in life."

TOOL BOX

what it does:

The Head Start village is the result of a collaboration between 112 pre-school students and several accomplished artists. Together they built a miniature 1847 village for the students' playground, which is still in daily use by the children and the community.

partners:

Alexander County Head Start, Hiddenite Center, Frank Porter Graham Center (UNC-CH), regional technical assistance center (Department of Public Instruction).

artists:

Glen Bolick, folk musician/storyteller/railsplitter (Lenoir)
Martha Burgin, visual artist (Taylorsville)
Eddie Hamrick, woodwright/landscaper (Hickory)
Tal Harris, blacksmith (Charlotte)
Carol Lowe, lace tatter (Mount Airy)
Mike Lowe, historian/log cabin builder (Mount Airy)
Beth Payne, herbalist (Taylorsville)
Mary Jane Phifer, potter (Boone)
The Severts, bluegrass musicians (Winston-Salem)

people affected:

112 pre-school students, 20 staff members and 22 volunteers.

funding:

North Carolina Arts Council, Hiddenite Center, Alexander County Head Start.

additional help:

Local high school students, Mt. Pisgah Lutheran Church youth and senior adult groups.

1994-1995	**$28,000**
Administrative Personnel	4,000
Artistic Personnel	8,862
Technical/Production Personnel	10,000
Materials	4,138
Other Expenses	1,000

timetable:

Fall 1994 - dwaine coley and Mary Ashe begin planning and selecting artists for the village.
Spring 1995 - Two-day workshop for artists on working with pre-school children.
Spring 1995 - Construction of the village and ribbon cutting ceremony

successes:

The pre-school students succeeded beyond anyone's wildest dreams. The artists and teachers gained a wealth of knowledge in addressing the artistic, developmental, social and educational needs for pre-schoolers. The community joined together to bring the project to fruition.

future plans:

Alexander County Head Start students and their sisters and brothers will enjoy and use their village for many years to come.

Mosquitophage

A bacteriophage is a mosquito,
Carried by wind toward an innocent victim
And trying to survive,
Its six legs feeling around to see what fits.
It finds its prey
And latches on to the skin of the cell.
Drilling with its probiscus
To find the sweet blood of success.
Liquid DNA drips into the cell.
The tricked cell unsuspectingly
Does the predator's job,
Swelling itself to bursting
Trying to survive.
This itch cannot be scratched.

Madison High School biology students
Madison County, NC

Writing — From Physics to Physical Education

When Hal McDonald looked at his freshman English class at Mars Hill College, thirty non-writers glared back, daring him to make writing bearable. How did we get to the point where eighteen-year-olds can't write well in the language they've spoken all their lives? And what can we do to remedy the problem?

WRITING ACROSS THE CURRICULUM

Mars Hill College

Hal McDonald

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hmcdonald@mhc.edu

Well, for one thing, Hal decided, we need to start earlier.

Mars Hill is a small private college in the midst of a large rural community. Relations between college and community were strained at best, despite the fact that many of the students at the college came from the three surrounding counties: Madison, Yancey and Mitchell. Hal wanted to help the college create a positive relationship with the community. He wanted to open lines of dialogue between teachers on all grade levels, and he wanted the college to be able to share its wealth of resources. Most of all, he wanted to help students learn to love their own language.

First, he identified the problem and a possible solution. "Many of these students are highly intelligent and creative, but they can never fully benefit from their intelligence and creativity because they do not have a mastery over the medium through which they might explore and articulate their inner world of ideas. They are virtually land-locked from the sea of language that surrounds them on every side. If we can get to them much, much earlier — even as early as the first grade — they can come to view language as a tool to be used rather than an obstacle to overcome, so that by the time they get to college, if they choose to go to college, they can march right in and take full possession of the world of ideas instead of timidly searching for an easy by-pass to this world. Even if they choose not to go to college, their world will still be incomparably richer for their exposure to, and experience with, creative writing."

Now he had to find someone who shared his vision.

With the help of Debbie McGill from the North Carolina Arts Council, he located Mimi Herman and, in the spring of 1996, they began talking shop. The problems, they realized, didn't start with the students, but with teachers who had

learned to hate writing from their teachers who had learned to hate writing from their teachers who — and so on. So what about a series of workshops for teachers at an elementary school, a middle school and a high school?

Oh, but workshops, they're often so patronizing. People in suits, who have never seen the inside of a classroom, standing in front of you with a teaching "system" that you're supposed to "implement" into your already overcrowded teaching day.

Okay, so what about a workshop series that didn't tell teachers what to do, but asked them how they felt, workshops where teachers could examine their own fear of writing and get excited about being writers themselves. Then the teachers could look at ways they could get their students writing and techniques to fit writing into what they were already teaching, perhaps even techniques that made their lives easier instead of more difficult. They could see the ways they were already teaching writing and enlarge on those. What about workshops that assumed that teachers were experts in their own classrooms?

That's all very well and good, but workshops — they have such short-term effects.

All right, so how about extending the workshops into the weeks that followed? Teachers could invite Mimi into their classrooms to work with them in any way they might find helpful. She could teach their lessons through writing (which she did, requiring a great deal of late-night cramming in algebra and physics, subjects which were never her strong suit). She could model a smorgasbord of ways to teach writing (and she was especially willing to work with the classes the teachers found most difficult, to show that these techniques didn't just work with kids who already liked school). She could watch them teach (not the dreaded "observations," but just casual, comfortable watching) to get an idea of their teaching styles and then chat with them over lunch or in a free period about how they get students writing. She could sit down with teachers and their lesson plans, and together they could brainstorm for inventive ways to teach their curriculum through writing.

The idea of the whole program was to create an environment where teachers were respected for their ability to teach, students were respected for their ability to write and everyone looked for solutions rather than complaints — to find fun and exciting ways to make writing something everyone wanted to do. In four months, Mimi worked with over fifty teachers and seven hundred students. Improvements in writing came naturally, and teachers and students wanted to work hard because they saw themselves as respected professionals and learners. These days, Madison High School is talking about starting a school newspaper using the brand-new Mars Hill College computer classroom, a biology teacher who has hated writing since her own third grade year is using poetry to get her students to show how a virus works, a physics teacher is asking his students to show their knowledge through essay tests which they can revise to improve their scores, middle school math students are writing up their lessons in a "math textbook" for smart eleven-year-olds, and the college and the community — like two formerly feuding neighbors who have discovered a common love — are now talking with each other.

TOOL BOX

what it does:

In Writing Across the Curriculum, teachers find fun and meaningful ways to make writing an integral part of their everyday teaching for every subject from physics to physical education. This comprehensive program works with teachers in their own classrooms. It adapts the writing techniques to the teachers' styles and gets students excited about writing, creating a teaching framework which will benefit future generations of students.

partners:

Mars Hill College, Mimi Herman, Madison County Schools.

artist:

Mimi Herman, writer (Durham).

people affected:

700 third-twelfth grade Madison County students and 50 teachers.

funding:

North Carolina Arts Council, Mars Hill College.

1996-1997	**$8,000**
Artistic Personnel	8,000

program timetable:

Spring 1996 - Hal McDonald begins considering how writing could best be improved in Madison County and works with Mimi Herman to come up with a plan.
Fall 1996 - The Writing Across the Curriculum program reaches out to the schools in Madison County, changing student and teacher views on writing.
Winter 1997 - Participants in the program meet to evaluate, celebrate and plan the next phase of the program.

successes:

Throughout Madison County, teachers are teaching differently, using writing to teach their core curriculum — improving writing skills, making their lives easier and making writing more fun for themselves and their students. Relations between Madison County Schools and Mars Hill College have improved to such an extent that they are planning to launch joint writing and teaching ventures.

future plans:

To make this project part of the permanent Mars Hill/ Madison County Schools curriculum, training all teachers — present and future — in teaching writing across the curriculum. Plans are in the works for a teacher/artist project to research, brainstorm, design, create and distribute a very accessible how-to "cookbook" on teaching writing across the curriculum.

Fifth Grade Archaeologists

he old walk-and-gawk tour is dead — and has been dead for a long time at the Mint," says Cheryl Palmer, Director of Education at the Mint Museum of Art in Charlotte.

In its place you'll find civilized hordes of fifth grade archaeologists, assembling shards of pots from the people of the late twentieth century (a culture apparently obsessed with sports and fast food) and using them to understand this mysterious civilization. You'll find the same archaeologists roving the Mint's pre-Columbian collection with the help of what Cheryl calls "an Indiana Jones-style backpack of treasure maps and clues."

DECIPHERING AND INVESTIGATING GREAT SOCIETIES (D.I.G.S.)

Mint Museum of Art
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704 337-2031
edu@mint.uncc.edu

The students are well-prepared for their two-hour visit to the museum. They have spent days in advance using the Dig It! computer program to learn about the people who lived in Latin America before the time of Columbus, discovering what these people ate and wore, what they believed and how they acted.

"You can put pictures of an artifact in a book, but let kids play with one on the computer, assembling pieces of it, and it's more real to them. Show them that same pot in the museum, and you've tied the present to the past," says Faye Bowman, a Charlotte-Mecklenburg teacher.

In 1994, the Mint recognized that a problem existed in the schools. North Carolina fifth graders were spending about 40 percent of their social studies time on Latin American geography, culture and history. But by the end of the year when they were tested, they had forgotten much of what they learned. Cheryl Palmer and Jill Shuford at the Mint realized that they had the perfect solutions, both within their walls — an outstanding collection of pre-Columbian art — and within their city — an active and interested Latin American community. Now the challenge was to integrate these resources into an exciting educational program that would help connect these contemporary kids with these ancient artifacts. Something that would make history come to life within the museum, the classroom and the community. So they set out to create the Deciphering and Investigating Great Societies (D.I.G.S.) program.

The program planning began with funding from the federal Institute of Museum Services and nine months of development and piloting. Much of the success of D.I.G.S. has come from a basic belief in respect for everyone involved. "The mutual needs and the mutual benefits were real clear from the get-go," notes Cheryl.

Teachers were given renewal credit for D.I.G.S. planning sessions as well as the freedom to say what worked and what didn't. The Mint invited members of Charlotte's Latin American community to talk with the planners about traditions, misconceptions and issues. Experts in pre-Columbian art and Howard Gardner's theory of multiple intelligences made presentations, giving the group more ideas on what to explore and how to explore it. Each meeting allowed time for the participants to experiment with possibilities, discuss and plan.

As excitement for the program grew, more groups became involved. Microsoft donated software, Imagenysis helped the museum digitally archive their pre-Columbian collection, a graphic design student from Central Piedmont Community College created images for all the D.I.G.S. materials and Interactive Knowledge — a local multimedia company — donated $30,000 worth of production time to create the Dig-It! program.

Local businesses also got caught up in the success of the program, enabling the Mint to extend D.I.G.S. into the community through a very professional "Family Passport" which gives the students and their families discounts and free admission on museum entries, dinners at Mexican and Spanish restaurants, zoo and Discovery Place

TOOL BOX

what it does:

Deciphering and Investigating Great Societies (D.I.G.S.) is a Mint Museum program to teach students Latin American history in an irresistible hands-on manner. Students explore the art and archaeology of Latin America through an interactive computer program, a treasure hunt through the museum and opportunities to find the elements of Latin American culture in their own community.

partners:

Mint Museum of Art, Charlotte-Mecklenburg Schools, the Latin American community of Charlotte.

artists:

Pre-Columbian artisans of Latin America.

people affected:

1995-1996 - All fifth graders in 77 Charlotte-Mecklenburg Schools (6,669 students).
1996-1997 - All fifth graders in all 84 Charlotte-Mecklenburg Schools (8,189 students); 177 Mecklenburg County private and parochial school students; 886 students from Polk and Cabarrus Counties; 938 additional public school students outside of Mecklenburg County.

funding:

Institute of Museum Services, North Carolina State Legislature, North Carolina Department of Cultural Resources, Mint Museum, North Carolina Arts Council.

additional help:

Barnes and Noble, Ben & Jerry's Ice Cream, Charlotte Public Library, El Cancun Restaurant, Imagenysis (Applied CD Technology), Interactive Knowledge, Latin American Coalition, Latin American Women's Association, Microsoft, North Carolina Zoo, Ole Ole Restaurant.

Rainforest visits and other experiences related to the study of Latin America.

And it's working. "Children are engrossed. Teachers are thrilled. Parents are involved. Test scores are up," observes Bruce H. Evans, President and CEO of the Mint. D.I.G.S. has been so successful that the Mint is helping other counties create related partnerships. In 1996-1997, the Mint began working with teachers and administrators in Polk and Cabarrus counties, working — as they did in Charlotte — to build true partnerships that would create D.I.G.S. programs in their schools, using their Latin American resources. The North Carolina Department of Cultural Resources has given the Mint $40,000 to figure out how to make D.I.G.S. available to every public and private school in North Carolina. And the North Carolina State Humanities Extension is integrating the Mint's collection into the new state-wide fifth grade social studies textbook.

But even as D.I.G.S. begins the process of expanding from Murphy to Manteo, the Mint is approaching each county, each school system with the same respect evident in the initial planning. "We didn't want to just put it in a box and send it out to 100 counties," says Cheryl. "Try, and reject. Try, and refine. Test on kids. Everybody has to work and everybody benefits."

Expansion into Polk and Cabarrus Counties

1996-1997	**$18,225**
Administrative Personnel	7,650
Artistic Personnel	2,710
Technical/Production Personnel	200
Printing, Travel and Other Expenses	7,665

program timetable:

1994-1995 - The Mint and Charlotte-Mecklenburg Schools plan, pilot and evaluate the D.I.G.S. program.
1995-1996 - D.I.G.S. is implemented in 77 Charlotte-Mecklenberg schools.
Summer 1996 - Jill Shuford (D.I.G.S. creator) begins working with Polk and Cabarrus County teachers.
Fall 1996-Spring 1997 - D.I.G.S. begins in Polk and Cabarrus, continues throughout Charlotte-Mecklenburg.

successes:

D.I.G.S. "achieved a 92% success rate in improving curriculum retention in its first year." (research by Praxis Research) "Formal evaluation results showed that this Museum/School partnership for all CMS fifth graders contributed to a far greater interest in Latin American art and culture as well as to significant improvements in North Carolina End-of-Grade testing in social studies." (Mint Museum Programs, September-October 1996) D.I.G.S. was featured in a Smithsonian Institute national teleconference, "Museums as Partners in School Reform." The program continues for Charlotte-Mecklenburg and the Department of Cultural Resources is supporting the next phase to enable it to reach every fifth grader in the state.

future plans:

Statewide incorporation of D.I.G.S. into the fifth grade curriculum. Murphy to Manteo!

The circle is saying "I'm trying the best I can."

The flowers are saying "I know I can do it on my own."

The triangle is saying "I have a future no one can take away from me."

The bricks are saying "I show my love to my education and my goals."

The cement is saying "Darkness cannot let me forget what I have learned."

The holes in the bricks are saying "I can do anything I want as long as I really want it."

The petals in the flowers are the goals I want to achieve in life.

The earthquilt itself is part of my 4 years of high school and also my future.

Carmen Keever, student
"Earthquilt Feelings"

EARTH QUILT

North Carolina School for the Deaf
Mary Jo Johnson
517 West Fleming Drive
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828 433-2906

I Have A Future No One Can Take Away From Me

There's a quilt growing in front of the Clock Tower at the North Carolina School for the Deaf. "Sown not by a needle, but by the earth itself, its fabric rocks and nature's jewel flowers" (Adreann McCann, NCSD student), the Earth Quilt — a garden in the shape of a patchwork quilt — is a living reminder of what one artist, 202 kindergarten through twelfth grade students and all their teachers can create.

When the North Carolina School for the Deaf decided to invite Norma Bradley to work with them in a semester-long residency, they didn't have an arts program. They did, however, have a Cultural Arts Planning Committee which was determined to bridge the gap until the school could integrate the arts into the curriculum on a permanent basis. The committee interviewed a number of artists, but Norma Bradley was the one who stood out for them. She had grown up around deaf children and had always felt it would be an honor to work with them. "Norma didn't sign, but it was barrier-free," says Marilyn Lingerfelt, lead teacher for NCSD. Full of lively and creative ideas, Norma fell in love with the school, and the school — from the smallest kindergartner to the tallest teacher — fell in love with her.

Norma began the residency by going to each building — elementary school, middle school and high school — showing slides and discussing the project. She invited students and staff to bring in their own quilts from home to share, and everyone oohed and aahed over the 100 year old Deaf Home Extension quilt. Then she spent five weeks in each of the buildings — beginning with the elementary school — working with students on soft sculptures, collage, wood sculptures, paper quilts and poetry as she led into the Earth Quilt project.

"I watched who does what, who likes to do what and pushed them," says Norma. And the project took off. Students submitted ideas for the design, which Norma used to come up with a final plan, based on the school's Clock Tower, one of the most vital symbols for the school. In this residency, the artist didn't have to look for ways to integrate the program into the school's curriculum; classes leapt to make connections and do the work that would bring the Earth Quilt into existence. History classes discussed the history of school and the fact that the

architect who designed NCSD's main building traveled all over the country in search of inspiration for a design that would be worthy of the school, that would communicate the sense of dignity and history he wanted to create. Math students learned landscape design and composition as they measured to find the best dimensions for the Earth Quilt. Biology classes discussed what plants to include for each season, and the horticulture class took it from there. English classes wrote poems and performed them in American Sign language. And finally, the home and industrial maintenance classes took over the day-to-day construction, laying brick, digging out grass and shoveling gravel.

"We were working in a medium no one had worked in before, so we had no background of failure. We were all in something new together. We were all on the ground floor," says Mary Jo Johnson, NCSD Educational Specialist. For the North Carolina School for the Deaf and Norma Bradley, this laid the framework for success.

TOOL BOX

what it does:

The Earth Quilt project united the entire population of the North Carolina School for the Deaf in creating a permanent symbol of pride in their deaf heritage. All the students and faculty worked to build the Earth Quilt — a garden created like a patchwork quilt — and discovered a delight in art and in their heritage along the way.

partners:

North Carolina School for the Deaf, Norma Bradley.

artist:

Norma Bradley, sculptor (Asheville).

people affected:

202 kindergarten-twelfth grade hearing-impaired students and 135 staff members.

funding:

North Carolina Arts Council, state and regional government, foundation support.

1994-1995	**$12,526**
Artistic Personnel	12,526

program timetable:

1993-1994 - The Cultural Arts Planning Committee meets to decide on an arts program for 1994-1995. After interviewing a number of artists and hearing the possibilities they have to offer, the committee chooses Norma Bradley.

1994-1995 - Norma Bradley spends the fall semester at the North Carolina School for the Deaf, teaching a variety of art forms and gathering the whole school together in the creation of an Earth Quilt.

successes:

A strong community spirit developed at the school through working on a project that symbolized so much to the students and staff. Students astounded their teachers by writing lyrical poems and discussing what they had done in abstract and symbolic terms. All the members of the North Carolina School for the Deaf community saw their campus as they had never seen it before.

future plans:

To care for the Earth Quilt and keep it as healthy and whole as the community of the school.

Standing (and Dancing!) Room Only

It was standing room only at the December 18, 1996, performance of "Let the Cultures Speak" in Robeson County. This wouldn't be so startling, except for the fact that this was a daytime performance of Parkton Elementary School students, and the auditorium held the capacity for six hundred audience members. President Clinton, unfortunately, wasn't able to attend, and Governor Hunt was kind enough to send his regrets and best wishes, but that was all right. There wouldn't have been room for them to sit down anyway.

LET THE CULTURES SPEAK

Public Schools of Robeson County
Nila Chamberlain
Post Office Box 2909, Highway 711 West
Lumberton, North Carolina 28359
910 671-6015

For Robeson County this was a first, an opportunity for the students and their parents, teachers and administrators to think of themselves as doing something worthy of national recognition. It took a little time for the community to warm to the idea. One-third Native American, one-third African-American and one third Anglo-American, they spent, as Arts Education Supervisor Nila Chamberlain puts it, "more time looking at their negatives than at their positives." But soon everyone — parents, children and teachers — began to work together. They all delighted in Carlotta Lewis, and in the African drumming and dance she taught them.

Carlotta worked with the third through fifth grade students of Parkton Elementary three hours a day, two days a week, for an entire year. As she taught dance and drumming, she wove in geography, history and language from their other classes. They worked to create a truly multicultural program in December, featuring "The Star-Spangled Banner," Native American dance, the seventh and eighth grade band, the St. Pauls Dancers, Little Miss Lumbee, a Mexican selection and an audience-participation version of "We Are the World" as well as the African drumming and dance. What had been Parkton's gymnasium/auditorium took on greater significance as renovations and community pride transformed it into the Parkton Elementary Performing Arts Center.

Elizabeth Robinson, the principal of Parkton Elementary, had high hopes when she envisioned the program. She wanted her students to "recognize and appreciate the validity of their own cultural background as well as that of others," and she hoped that they would "learn the connection between what they learn in school and

how they live throughout their lives." Judging from the turnout in December and the ensuing rush of parents and teachers to participate in the spring performance, Parkton Elementary achieved these goals not only for the students but for their parents and teachers as well, not to mention improving test scores, decreasing absenteeism, raising PTA attendance and decreasing referrals for in-school suspension.

When the project was first proposed, it was — as Nila Chamberlain says — "like telling a starving nation that they need to eat caviar." But by the end of the year, the families of Robeson County recognized their own cultural wealth and "came to visualize themselves as highly capable and successful people," and what had begun as a cultural arts program for students at one elementary school became a gift for the whole community.

TOOL BOX

what it does:

Let the Cultures Speak has created a climate of understanding across cultures. Through a year-long residency, students learned African dance and drumming and put together two full length performances using what they'd learned as well as the music and dance from a multitude of cultures.

partners:

Public Schools of Robeson County/Parkton Elementary School, Carlotta Lewis.

artist:

Carlotta Lewis, dancer (Maxton).

people affected:

540 third-fifth grade Parkton Elementary School Students.

funding:

North Carolina Arts Council, Public Schools of Robeson County.

1995-1996	**$18,700**
Administrative Personnel	5,000
Artistic Personnel	10,000
Printing, Travel and Other Expenses	3,700

program timetable:

Spring 1994 - Planners visit Sunset Park Elementary School (A+ School - see Arts in Education Resources) in Wilmington, NC.
Winter 1995 - Participants gather for six meetings to plan and write their grant proposal.
1995-1996 - Carlotta Lewis is in residence at Parkton Elementary School, two days a week, three hours a day.
Fall 1995 - The group meets weekly for four to six weeks to organize the winter community/PTA performance.
Spring 1996 - The group meets weekly for four to six weeks to organize the spring performance.

successes:

This program united the adults of the community in pride for their children and opened lines of communication that had been closed for years. Parkton Elementary School's former gymnasium/auditorium is now the Parkton Elementary Performing Arts Center.

future plans:

Plans are in the works for Parkton Elementary to become an A+ School.

Celebrating the Value of Joy

e're not the icing on the cake, but the flour that binds.

That's what Jim Sanders says about the Sawtooth Rural Outreach Arts Program. And the figures prove him right. Last year Sawtooth bound the arts with academics in the lives of 7,500 students in twelve Triad counties. And they did it by listening.

Sawtooth offers cross-cultural programs in everything from Australian x-ray drawing to African maskmaking to Japanese tea ceremony to Navajo sandpainting. Sawtooth's goal is to "promote interdisciplinary awareness and situate the visual arts in many cultural contexts, along an historic timeline." And of course each program is designed with the North Carolina social studies curriculum in mind.

All this would be very well and good, but Sawtooth doesn't stop there. If a school just wants a fabulous hands-on arts and social studies program offered by a highly trained artist (who is, more than likely, from the culture which produces this art form, or, at the very least, highly conscious of the challenges inherent in "speaking for others"), then Sawtooth is happy to provide. But if the school wants to go further (and receive the arts programs at a reduced per-student cost), then Sawtooth really goes to work, arranging three teacher workshops before the program and a follow-up teacher workshop afterward — making sure that the program Sawtooth offers perfectly complements the curriculum, teaching styles and beliefs of the school with which they are forming a partnership. To simplify the process, Sawtooth has created a very effective planning guide which helps teachers focus on how to use the artist residencies. In their teacher workshops, the Sawtooth staff does a lot of listening. Which of our slides fit your curriculum? How can we integrate our program into what you're already doing? They also get teachers doing the hands-on art activities their students will be experiencing — digging their hands into mushy pulp to make their own paper, coiling clay to make a traditional animal pot, grinding charcoal and poke berries for pigment to decorate Cherokee animal masks. Why should the kids have all the fun?

Of course, the kids get to have fun too when Sawtooth comes to the classroom. In a series of ninety-minute Cultural Discoveries programs, students discover how hands-on art connects with history.

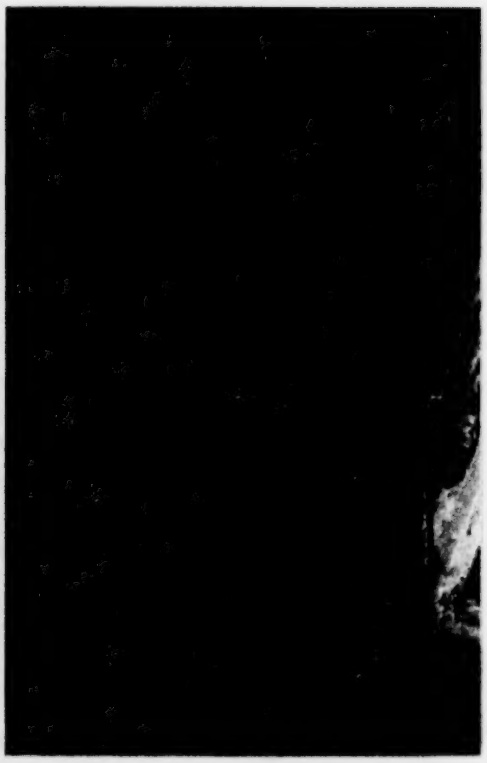
Sawtooth is aware of the pressures schools face these days: budget cuts, the need

RURAL OUTREACH ARTS PROGRAM

Sawtooth Center for Visual Art
Jim Sanders
226 North Marshall Street
Winston-Salem, North Carolina 27101
336 723-7395
Jhsander@uncg.edu

to increase test scores, the feeling that it is the school's responsibility to ease social and economic problems, difficulties in creating understanding among people from vastly different backgrounds, an increased sense of physical danger and the lack of time to really address these problems. So the staff at Sawtooth work to create programs that ease some of that burden and help teachers and students make time for, in Jim's words, "celebrating the value of joy."

Because Sawtooth listens to the teachers explain their needs, serves its objectives while also meeting school constraints, asks that the schools be real partners both intellectually and economically, gets students and teachers creating art and using that art to understand the people who have created it before them — this program works. As Jim Sanders says, "We are singing the same song. And yes, there are multiple ways to sing it."



TOOL BOX

what it does:

The Sawtooth Center for Visual Art's Rural Outreach Program creates truly integrated arts programs in the schools of twelve Triad counties. Sawtooth accesses the North Carolina social studies curriculum through hands-on arts activities, slide presentations and discussion, and develops in students an understanding of the cultures which produce the types of art they are making. Teacher workshops and comprehensive follow-up round out this very thorough program.

partners:

Sawtooth Center for Visual Art; schools of Cabarrus, Caswell, Davidson, Forsyth, Guilford, Mecklenburg, Moore, Randolph, Rockingham, Stokes, Surrey and Yadkin counties.

artists:

Alice Barsony, costume designer (Winston-Salem)
Elaine Berry, visual artist (Stokesdale)
Lyndon Bray, visual artist (Greensboro)
Dwayne Crockett, painter/graphic designer (Winston-Salem)
Shannon Dubbuison, surface designer (Winston-Salem)
Sarah Erlich, visual artist (Winston-Salem)
Juliana Foster, photographer (Winston-Salem)

Jeffery (Jahad) Greene, graphic artist (Winston-Salem)
Kathryn Gauldin, fiber artist (Kernersville)
Weston Hammond, sculptor/painter (Winston-Salem)
Phoebe Hillman, visual artist (Winston-Salem)
Laura Keeney, visual artist (Winston-Salem)
Benita Mach, visual artist (Winston-Salem)
Eddie Rouse, performance artist (Winston-Salem)
Rose Rush, graphic artist (Pfafftown)
Deb Williams, visual artist (Kernersville)

people affected:

1995-1996 - 8,349 kindergarten-twelfth grade students and 493 teachers in 9 counties.
1996-1997 - 7,429 kindergarten-twelfth grade students and 436 teachers in 12 counties.

funding:

North Carolina Arts Council, Sawtooth Center for Visual Art, state and regional government, local government, Z. Smith Reynolds Foundation, corporate support, private support, admissions.

1995-1996	**$72,426**
Administrative Personnel	11,500
Artistic Personnel	33,210
Technical/Production Personnel	19,324
Materials	3,760
Printing, Travel and Other Expenses	4,632

1996-1997	**$64,045**
Administrative Personnel	8,500
Artistic Personnel	24,595
Technical/Production Personnel	24,000
Materials	3,344
Printing, Travel and Other Expenses	3,606

program timetable:

1993-1994 - Sawtooth Center for Visual Art initiates rural outreach program.
1994-1995 - Sawtooth reaches twenty-six schools and two school systems in ten counties.
1995-1996 - Sawtooth's Partnership program reaches fifty-eight schools in nine counties.
1996-1997 - Sawtooth becomes an essential part of curricular programming in twelve Triad counties.

successes:

"Perhaps the best element of this project is the strength of an urban center extending its resources to rural areas in desperate need." (site visit report, Elizabeth Grimes Droessler) This program is both visionary enough to expand the sights of students for decades to come and practical enough to last that time.

future plans:

With enormous success thus far and a constant eye toward improvement, Sawtooth Rural Outreach Arts Program shows every indication of being an essential, long-term component of Triad schools.

THE ARTS IN HEALING

United Arts Council of Raleigh and Wake County
Linda Bamford
336 Fayetteville Street Mall
Suite 440
Raleigh, North Carolina 27601-1743
919 839-1498, extension 230

The Healing Arts

orget those institutional green walls. When a child is rushed, frightened and hurt, on a gurney along the ambulance corridor of the new Children's Emergency Department of WakeMed, she glides beneath an undulating rainbow of banners batiked by students from Garner Senior High under the direction of fiber artist Leni Newell. Matching banners hang from a skylight to brighten the foyer. For less dramatic emergencies, children walk along corridors lined with neighborhoods: tiles created at Bugg A+ Elementary School by ceramic artist Mickey Gault's team of fourth and fifth graders. Once they get to the examining room, instead of staring at the awful acoustical ceiling tiles we all know and love, counting dots and water stains, they see extremely cool kids looking back at them through sunglasses full of lively scenes painted by Durant Road middle schoolers, with the guidance of painter and animator Andrea Gomez. And as a medicinal mist eases their asthma in the Breathing Room, a chorus of suns on the ceiling encourages them.

When the planners of the new Children's Emergency Department — the only free-standing one in North Carolina and one of only sixty in the entire United States — began envisioning the facility, they set out to make something that was "not only child-scaled, but child-oriented," as Leni Newell says. Everything in the entire department is designed to ease the terror from the experience of a medical emergency. Brightly colored bubbles floating within floor-to-ceiling columns, a bank of Nintendos, door handles that children can reach and low tables covered with books — each element is a delight. But the planners wanted to do more; they wanted to create a place in which kids were an essential element even before the first sprained ankle limped through. They needed kids' art.

So they called Linda Bamford at the United Arts Council of Raleigh and Wake County, who — like an artist herself — interpreted their ideas, located artists and funding, and created something even more fabulous than they'd first envisioned. Student drawings and paintings were all very well and good, but wouldn't it be even better to have permanent art, art that was grouted into the walls, fabric traveling the halls with the patients, a ceiling that kept the focus off a broken leg? She also

educated the hospital administrators about what it meant to have arts in education, that in order to enlist the Wake County Public School System, the project needed to teach the students something about the world as well as something about art.

And teach it did. Hospital administrators and nurses visited the student artists in their schools to discuss what a trip to the emergency room entailed and what they hoped the students' art would accomplish. Leni Newell encouraged her high school students to dress professionally and took them, clipboards in hand, to tour the facility for which they were designing. "How better to learn the elements of respect, courage, kindness, and perseverance, than to create art that can nurture the healing process?" says Elizabeth Grimes Droessler, Arts Education Program Specialist, focusing on character education, one of the major goals of the Wake County Public School System for the past three years. Students learned about the practical side of being a professional artist — working within a specific color palette, designing to the specifications of a client — and they learned about the day-to-day life of an emergency room. One high school student has chosen her future career as a result of this project — pediatric nursing. And all the students have received the gift of being allowed to give to others: to bring sunlight into the breathing room, company into the isolation of the examining room, rainbows over the heads of hurt children and their comforting neighborhoods into the halls.

TOOL BOX

what it does:

The Arts in Healing has created a sense of community by bringing together professional artists with children, medical personnel and design professionals to work cooperatively on a unique cutting edge art and health care project. The children's art is now permanently installed to brighten the halls, examining rooms and atrium of the new WakeMed Children's Emergency Department.

partners:

United Arts Council, Wake County Public Schools (Bugg Elementary, Durant Road Middle, Garner Senior High), WakeMed, DS Atlantic Corporation.

artists:

Mickey Gault, ceramic artist (Raleigh)
Andrea Gomez, painter and animator (Raleigh)
Leni Newell, fiber artist (Raleigh)

people affected:

462 fourth-twelfth grade students — plus all WakeMed Children's Emergency Department visitors (about 16,000 a year).

funding:

North Carolina Arts Council, Triangle Community Foundation (Regional Community Grants Endowment, Barrie Wallace Fund for the Arts, George Watts Hill Fund, Thomas S. Kenan III Endowment Fund), WakeMed Staff Foundation, United Arts Council.

1996-1997	**$22,020**
Administrative Personnel	2,307
Artistic Personnel	14,794
Materials	4,146
Printing, Travel and Other Expenses	773

program timetable:

Fall 1995 - WakeMed approaches Linda Bamford at the United Arts Council with the idea of incorporating children's art into the new Children's Emergency Department.

Spring 1996 - The project solicits in-school residency and design proposals from select, professional visual artists. Artists are interviewed, and Leni Newell, Mickey Gault and Andrea Gomez are chosen. Elizabeth Grimes Droessler of the Wake County Public School System joins the partnership to identify appropriate schools, present the concept to principals and art teachers and help put together goals and grant requests.

Summer 1996 - Artists and representatives from the United Arts Council, the Wake County Public Schools, WakeMed and DS Atlantic Corporation design team discuss the overall vision and necessary details.

Fall 1996 - The artists conduct three- to six-week residencies at Bugg Elementary, Durant Road Middle and Garner Senior High.

Spring 1997 - Official opening of WakeMed Children's Emergency Department, featuring the permanent installations of art by Wake County students.

successes:

This program was such an egalitarian collaboration that WakeMed and DS Atlantic Corporation changed elements of their design to better fit with the students' work. The project has raised people's awareness of the arts as an integral player in the healing process. This program was included as a role model in the national 1996 conference of the Society for the Arts in Healthcare and was written up in a medical magazine as a successful example of the merging of the arts and healing.

future plans:

The artwork created by these students will ease the pain and hurry the healing of children for generations to come. The student artists look forward to their children and grandchildren appreciating the work they have done.

THE WHEELS ON THE BUS
GO ROUND AND ROUND,
ROUND AND ROUND...

THE BOLTON PROJECT

Winston-Salem Piedmont Triad Symphony
Elizabeth Ransom
610 West Coliseum Drive
Winston-Salem, North Carolina 27106
336 725-1035

Quintet-in-Residence

Walk down the halls of Bolton Elementary School, and there's a good chance you'll hear a professional quintet rehearsing a classical piece of music written by a first grader. Enter a classroom, and you might see students "composing" each other like giant notes across the classroom floor.

At Bolton, musicians are part of the family. Each classroom from kindergarten through grade three "adopts" one of the musicians, asking questions to find out how Bob's french horn works, when Robert first learned to play the oboe, why Lisa's flute is silver, where Christine's bassoon vibrates to make noise and how Eileen learned to read music so she could play her clarinet. Then the musicians lie down on the floor with their instruments so the students can make tracings, life-sized reminders for the days when the musicians aren't in the classrooms or out in the halls rehearsing for their next performance.

The musicians spend two days a week in the school, from nine to eleven a.m. About a fifth of that time they're with their adopted classrooms, sharing their musical expertise. The rest of the time they work as a group, rehearsing in the halls and collaborating with teachers to introduce everything from fractions (using whole, half and quarter notes) to sentence structure to sound waves. Between classes, they meet together in the halls to confer, revise, plan and improve as well as rehearse.

In February of 1993, members of the Winston-Salem Piedmont Triad Symphony began meeting with teachers and administrators from the Winston-Salem/Forsyth County School System. Scientific studies had been coming out recently from the University of California at Irvine and the University of Dusseldorf, showing improved spatial reasoning and a stronger connection between right and left brains in children who studied music. Peter Perret and Robert Franz from the symphony wanted to see if regular exposure to music on a number of levels could benefit young students. "What could you do with us if you had us in your school for sixty hours?" asked Robert Franz, the Music Master and oboist of the quintet. The teachers and administrators knew they wanted more music education in the classroom, but weren't sure where to go from there. So the group continued to discuss possibilities and in 1995 got together for a workshop looking at music through Howard Gardner's theory of multiple intelligences. How does music use linguistic elements like storytelling? How is it logical and mathematical? How is

reading a map like reading a piece of music? From there they developed the model they are still using in the school today: classroom musician adoptions, hallway rehearsals, integrating music into every aspect of the curriculum.

It works. Students are comfortable with the musicians, inviting them to lunch in the cafeteria, talking with them freely in class and out. Teachers are taking an active role in integrating the musicians into their curriculum and figuring out ways that the North Carolina Standard Course of Study can be taught through music. The children are excited about classical music, bringing families along to hear their musicians perform. Attention and listening skills are much improved. And students have had an ongoing reminder of the process necessary for creating anything from a book report to the performance of a Mozart sonata: drafting, revision, editing, presentation, evaluation.

"You want them to build a rapport. That's when kids learn, when they have a rapport," says Robert Franz, and that's exactly what the Bolton Quintet-in-Residence has done. They've brought not just musical instruments, but also their own listening skills and excitement and kindness to the school, and these days, in the halls and classrooms of Bolton Elementary, you'll hear young voices singing a newly-composed score: the soaring harmonies of music and education.

TOOL BOX

what it does:

This wind quintet from the Winston-Salem Piedmont Triad Symphony resides at Bolton Elementary music school fifty-five days per year, two hours a day, teaching kindergarten through third graders about classical music both directly and by example; and working with teachers to teach math, science, language arts and social studies through music.

partners:

Winston-Salem Piedmont Triad Symphony, Bolton Elementary School.

artists:

Robert Franz, oboist (Winston-Salem)
Bob Campbell, horn player (Winston-Salem)
Sonja Condit, bassoonist (Winston-Salem)
Elizabeth Ransom, flutist (Winston-Salem)
Christine Kohler-Hall, bassoonist (Winston-Salem)
Lisa Ransom, flutist (Winston-Salem)
Eileen Young, clarinetist (Winston-Salem)

people affected:

580 kindergarten-third grade students, teachers and administrators.

funding:

North Carolina Arts Council, Winston-Salem Symphony Association, federal government, local government, corporate support, private support.

1995-1996	**$63,000**
Administrative Personnel	6,700
Artistic Personnel	53,500
Technical/Production Personnel	500
Materials	2,000
Travel	300

1996-1997	**$53,305**
Administrative Personnel	15,000
Artistic Personnel	37,205
Technical/Production Personnel	300
Materials	600
Travel	200

program timetable:

1993 - Symphony initiates planning process with Winston-Salem/Forsyth County Schools.
Fall 1994 - Robert Franz and Bolton teachers make a site visit to a Charlotte arts magnet school.
Winter 1995 - Symphony begins pilot project at Bolton Elementary School with $10,000 grant from NCAC.
1995-1997 - Program continues with great success, meeting all goals and objectives.

successes:

Third grade student scores on math and reading end-of-grade testing made phenomenal leaps in 1997. More than 85% of Bolton's third grade students — who had worked with the musicians since first grade — passed the tests in 1997, while in 1996 fewer than 40% of the third graders — who had never been exposed to the musicians at all — received passing scores. The Bolton Project is fulfilling its four-year plan: "1) to make music an integral part of the curriculum; 2) to broaden students' perspective of music's role in their lives; 3) to teach, by example, musicians' creative work processes of practice, revision, refinement and presentation; 4) to make classical music both accessible and meaningful to students; 5) to improve students' abstract reasoning skills; 6) to bridge the gap between verbal and non-verbal communication; 7) to fulfill the Goals 2000 achievement levels for Grade 4; and 8) to contribute to the body of research concerning music's impact on cognition, creativity, motor skill development and the development of higher learning skills." (Julia Frye Barnhart)

future plans:

The residency will continue for a fifth and sixth year, funded by the Kate B. Reynolds Charitable Trust and the AMP Foundation. Funding from the Pepsi Cola Corporation will enable the program to expand into a middle school. At the Symphony's request, UNC researchers are developing instruments to measure the results of this program and others like it.

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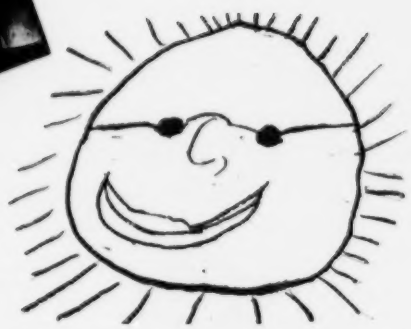

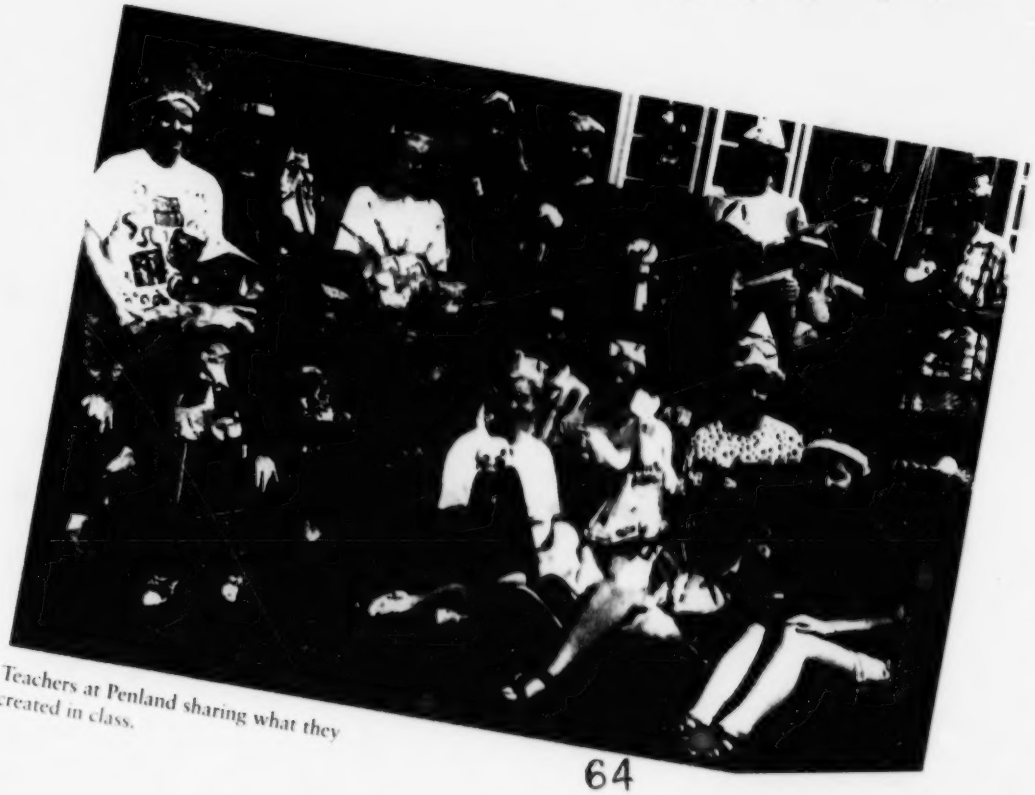

Teachers at Penland sharing what they created in class.

Other Notable Projects

After-School Programs

SCIENCE AND SYMPHONY

Raleigh Symphony Orchestra
Virginia B. Zehr
112 South Blount Street, Suite 300
Raleigh, North Carolina 27601
919 832-5120

The Raleigh Symphony Orchestra is building future audiences with the help of some milk jugs, a few rubber bands and a couple of lengths of fishing line. They've created a program which teaches kids how to make instruments from household objects. In five sessions, Bo Newsome, Kristin Glaser and Virginia Zehr from Science and Symphony get students thinking like scientists as they make hypotheses on how different materials will work. Which will produce a higher-pitched sound — a thin rubber band or a fat one? Does the length of the drinking straw reed in your styrofoam "Flexi-oboe" affect the sound? Why does an Efferdent tablet dropped in a bowl of water produce something like white noise, while a pebble makes waves that resemble tone? Science and Symphony began in the after-school time slot and is now moving to the mainstream of the school day — and a lot more kids are dragging their parents to Symphony performances.

EDGEMONT ARTS PROGRAM

Edgemont Community Center
Beverly Gaines Rose
Post Office Box 1724
Durham, North Carolina 27702
919 682-8894

"Think you can. Work hard. Get smart." This is the message Edgemont Community Center conveys to the fifty children who attend its after-school arts program. These children come from the low-income Edgemont neighborhood in Durham. Beverly

Gaines Rose, Executive Director of the Center, knows that the arts can be an avenue to success for them. These students, ages five to fourteen, don't stop learning when the bell rings. They've spent afternoons making masks to show their family histories, drumming and writing poetry with the compelling Thomasi McDonald, continuing to write poetry with the internationally known Nuyorikan Poets and dancing with the inimitable African American Dance Ensemble. As they write and dance, make masks and celebrate their culture, they're also shaping themselves — learning to work cooperatively and to take pride in their own intelligence and creative abilities. The children share their art and their artists with their parents in open-house evenings. Beverly recognizes that "adults are not born but made," and her goal is to shape the fifty children in her care into adults who inspire pride and delight in everyone around them.

Summer Youth Programs

ARTIVA

Arts Council of Winston-Salem/Forsyth County
Cheryl Harry
305 West Fourth Street
Winston-Salem, North Carolina 27101
336 722-2585

ARTIVA is putting kids on the street and in the hospital — by putting them to work. The Arts Council of Winston-Salem and Forsyth County has teamed up with the City of Winston-Salem, the Winston-Salem/Forsyth County School System, the Sawtooth Center for Visual Art and the Housing Authority to provide summer employment in the arts to local teenagers. Students interested in the program go through a rigorous application and interview process with professional artists. Those who are accepted as apprentice artists are assigned to a project with a professional artist — working with Armand deNavarre or James Williams to transform a downtown Winston-Salem building into a canvas to show George Washington's visit to Salem, constructing a stained glass window with Betti Longinotti for the Brenner Children's Hospital, designing and selling hand-made cards or helping to manage the daily operations of Sawtooth Center studios. They are expected to show up on time and sign time sheets, to organize supplies, to work twenty hours a week for eight weeks, to clean up and sign out. This rare and exciting program allows young people the opportunity to experience the life of the professional artist firsthand.

OPERA CAMP

Greensboro Opera Company
Susy Wrenn
Post Office Box 29031
Greensboro, North Carolina 27429
336 273-9472

The Greensboro Opera Company and Bennett College have joined together to offer a three-week summer opera camp for middle schoolers. Aiming not just for talent, but for interest, the camp accepts students on a first-come, first-served basis. Campers work with professional directors Bodo Igesz and Debra Kotulski and opera singers Elvira Greene and Karla Scott as well as Bennett College student interns to learn songs (both in English and in Italian), staging, costume construction and technical production. The fee for the camp is kept low to allow students to attend who might otherwise not have the opportunity. Each session finishes with a flourish: a mini-version of an opera ("The Magic Flute," "A Midsummer Night's Dream," and "Hansel and Gretel," so far) performed by the students.

Programs Emphasizing Cultural Diversity

HMONG DOCUMENTARY PROJECT

Light Factory Photographic Arts Center
Betsy Bilger
Post Office Box 32815
Charlotte, North Carolina 28232
704 333-9755
www.lightfactory.org

Hmong children in Charlotte are often mistaken for Vietnamese or Cambodian. Many of them come from families where the adults speak no English, and their native language until recently was unwritten. In an effort to help ease the way into American culture for these children and their families, while preserving their native heritage, the Light Factory Photographic Arts Center offered its services. Working with two Charlotte schools, photographers Lisa Holder and Jennafer Horton taught forty Hmong children photography techniques and writing skills, and loaned them cameras to take home. The children's job? To photograph their families and objects of cultural significance and to interview their elders. The result? A Light Factory exhibit of the students' work, viewed by over 1,000 visitors; forty Hmong students who have gained an improved facility with English; and a better understanding across Charlotte — through the exhibit and extensive publicity — of what it means to be Hmong.

CULTURAL CONNECTIONS

North Carolina Consortium on Indian Education
Barbara Braveboy-Locklear
Post Office Box 3130
Pembroke, North Carolina 28372
910 739-0058

With the largest Native American community east of the Mississippi River, Robeson County contains a wealth of untold stories to balance its lack of economic wealth. The North Carolina Consortium on Indian Education wanted to pass on to the next generation the rich culture which had nurtured their elders. So they invited nationally-known Native American writer Simon Ortiz to help the young people of Robeson County learn to tell their stories and those of their parents and grandparents. Simon Ortiz, in six short weeks, reached over a thousand members of the Native American community, working with students and their families in alternative education programs, youth clubs, churches, libraries and community gatherings — and left with them a knowledge of the great value of the stories they had to tell.

Arts Education Planning

COMMUNITY-BASED TASK FORCE ON THE ARTS

United Arts Council of Gaston County

Theresa Marshall

Post Office Box 242

Gastonia, North Carolina 28052-0242

704 853-2787

The Arts Council in Gaston County is looking back and thinking ahead. They have a seven-year history of arts programming in the Gaston County schools, but they wanted to do even more to make the arts an essential component of education. The public school system kept hearing that everyone was unhappy with education, but no one was coming to the table with solutions. So the Arts Council decided to "build the table" and invite everyone — the Chamber of Commerce, the Public Library, the school system, churches, home school families, the two local colleges and two consultants — to sit down and talk up some solutions. The process has taken many directions, and the exciting thing is that the community has taken it there. Now there are a number of plans in the works — a literary feast of seven visiting authors, an arts education forum sponsored by Gaston College and Belmont Abbey, a pilot project to track the effects of arts education on students and a commitment from all sectors in Gaston County to work together to make the arts an ongoing part of lifelong learning.

Teacher Training

THE URGENCY OF TEACHING ART

Penland School of Crafts

Erika Sanger

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With teachers feeling pressed from all sides to raise test scores, foster self-esteem and cover immense land masses of curriculum in thirty-six brief weeks, teaching art has become urgent. Penland School, with a 68-year history of teaching art, decided to fill that need by creating a week-long workshop to give teachers "a renewed affirmation to the idea of working with children through art; confident of the rewards of their chosen paths as teachers." The teachers who attended the workshop created "assistant teacher" puppets (some with four arms!) to accomplish all the things they didn't have time to do, built clay vessels using squares and equilateral triangles, sewed journals and wrote in them and talked, talked, talked about teaching and imagination. Since the workshop, one teacher has convinced her whole school to use interdisciplinary projects for teaching, several have taught their students to make books and — while none of them have located assistants who are quite as competent as their puppets — all are spreading the word, through their actions, about the urgency of teaching art.

Lessons Learned

Arts in education partnership programs are made up of groups of people who work together to find and achieve common goals. A successful program comes from the community, draws the community in and goes back to the community. When all the participants in the partnership make their contributions to the whole, the outcome is magic. So here are a few ideas and lessons learned from the programs in this book that can make your program run smoothly.

"My guess is that North Carolina is on the right track. The arts ought to be central to the education process, and there seems to be unanimity abroad that education is central to our prospects as a successful society in the 21st century."

John Gates, Winston-Salem Journal

in the planning stages

arts organizations

Figure out your organization's strengths and resources. What do you have to offer to the school curriculum? How can you serve as a catalyst for learning? Be able to identify clearly and pragmatically how you support the school's educational objectives, e.g. math, science, communication skills.

Arts in education partnerships are mutually beneficial — arts organizations benefit by increased visibility in the community and increased value associated with their programs and resources. Schools benefit through increased student interest in learning and desire to achieve.

The most effective way to get principals involved is to engage teachers. Teachers must have a stake in the program outcomes in order to be willing to participate fully in planning, implementation and evaluation. Build relationships with a handful of teachers who are receptive, instead of using a top-down approach whereby principals "recruit" teachers to participate in your program.

Take into account the fact that teachers have extremely limited time. Streamline your program.

schools

The artist-teacher relationship is essential. The quality of the program depends on the degree to which artists and teachers brainstorm together, bringing their individual knowledge and strengths to the process.

Teachers and students will buy into a program much more willingly if they *"know that it's being done for a purpose. It's not just an exercise."*
Mary Jo Johnson

"Don't underestimate the abilities and the enthusiasm that the participants bring to the project." dwaine coley

It's not about number of students served. It's about making a significant impact. A core group of students working closely with an artist over an extended period of time will result in a deeper understanding and learning that lasts.

everyone

Partnerships are the building blocks of all successful arts in education programs. The partnership must be on solid footing with partners having shared expectations and clearly defined roles. The partnership itself should be continually evaluated.

Think in terms of "We collaborate with..." rather than "We go into schools," or "We take our programs to these counties." Nobody wants to be the vessel into which knowledge is poured. We all want to be ambrosia.

"Ownership is so important." Marilyn Lingerfelt

When you're planning (and implementing and evaluating), involve representatives from each group that will be doing the project: arts administrators, teachers, artists and school administrators (and students whenever possible).

Design your programs to have a lasting impact on all partners, not a one-way impact. Arts in education partnership programs aren't charity work. They're teamwork.

making your program successful

The most successful and long-lasting programs are the ones which relate to the school curriculum that teachers are required to teach.

Every program needs at least one person with a strong vision, one with practical day-to-day organizational skills and one who can help people communicate with each other.

You don't have to reinvent the wheel, or save the entire world. At least not today. Narrow your scope to what is do-able. Don't overcommit with money or goals.

Be creative in finding funding. Look to local businesses, find pockets of unspent money, ask for donations of materials and services.

A teacher workshop can help extend the life of a program, but an ongoing relationship can impact the way teachers teach. If you include teacher workshops make them practical, hands-on and fun. Whatever teachers learn and practice in workshops must be immediately useful and reinforced by other parts of your program.

Whenever possible, arrange for teachers to receive renewal credit for workshops, residencies and other programs. It's usually very easy to arrange, it establishes the validity to the arts program and it helps teachers feel more positive about contributing afternoons, evenings or weekends to the project.

Take time to develop your program. Try things out. Make adjustments. Anything great takes both vision and revision.

finding the best artists for your program

Find an artist who fits what you have in mind — art form, ability to work with the right age groups, teaching style, organizational abilities. Look for good artists who are also good educators.

It is important to identify not just good professional artists, but those who have experience with kids. The program will be much more successful if the artists have both patience and an understanding of developmental levels.

Involve artists in the planning process as early as possible.

smart logistics

Large programs need a coordinator dedicated to making the program run smoothly and well, because the teachers (and often artists) don't always have the time and/or know-how to make this happen.

If you have paperwork, keep it simple. Arrange for clear deadlines and an easy way to get the paperwork to you.

Any time there is a partnership, part of the partnership should be defined by monetary contributions. *"People value a project more if they've made a financial commitment — especially if it's an institution that has the money to commit."* Linda Bamford

"Scheduling of programs is of crucial importance. Work with schools to identify key test dates, avoid these dates and work with teachers to develop arts units which reinforce concepts/skills tested." Jim Sanders

maintaining the success of your program

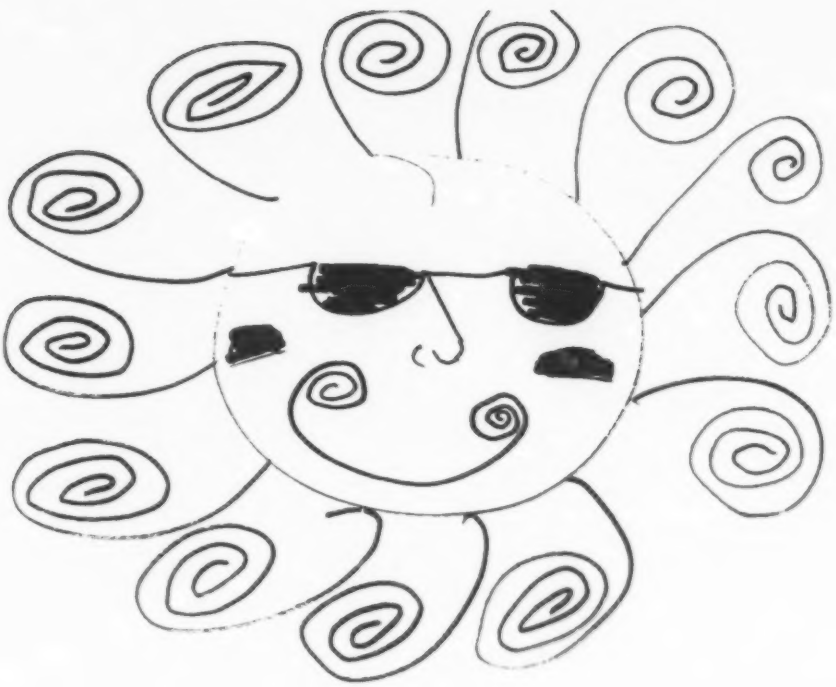
"A trend among many of the most successful units was that a strong individual emerged as a leader for the school. The absence of such leadership and/or commitment within a school or community resource invariably resulted in a less successful experience." Holden Hansen

Focus on subjects that are immediately relevant to students' lives. It's easy to teach form if kids are interested in content.

Encourage students to make connections among the things they are learning, to figure out how this math concept fits with that dance technique, how this social studies lesson goes with that hands-on art project.

As your program grows, keep your goals balanced. Some programs lend themselves to becoming state-wide or nation-wide initiatives. Some are perfectly successful on a local basis, but can become overextended if they try to spread too far, too fast. Find the natural size for your program.

Remember, programs that start out local can become regionally or even nationally significant.



Arts in Education Resources

The North Carolina Arts Council's Arts in Education Grants Program

The Arts in Education Program provides support to create and strengthen arts education opportunities for children and youth in the pre K-12 age range. Projects funded emphasize the role of the arts in the learning process and the collaboration between artists/arts organizations and educational settings. We give priority to funding the fees of professional artists and activities which integrate the arts more fully into the learning process. Any nonprofit organization is eligible to apply, including arts and community organizations, schools, school systems and parent-teacher organizations.

Grants are offered in three categories:

Presenting Artists in Schools/Communities

This category provides support to organizations to hire professional artists or companies for school or community activities such as performances, workshops, readings, residencies, festivals and after-school and summer programs. Priority is given to proposals with the greatest potential to deepen the connection between artists and audiences/participants through multiple activities or sustained interaction. Single events such as a performance by itself are not likely to be funded. Activities in schools should be supplemented by the use of study guides or other educational materials in the classroom to prepare students and teachers and to make connections to school curriculum. Additional school activities are encouraged such as workshops (for students, teachers or parents) and in-class assignments to extend learning. Funds may be used for artist fees, artist travel, marketing, contractual fees and other project related costs. Grant amounts range from $1,000 to $5,000 for short-term projects (fewer than five days) up to $15,000 for residencies (5 days to 1 year).

Development Grants

This category supports activities which strengthen the capacity of an organization to provide quality arts education programming. Activities might include, but are not limited to a) planning related to the development of a project or a comprehensive arts in education program; b) peer mentoring including consultations or site visits to

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model programs; c) workshops/conferences or other staff development activities for teachers, artists, parents, school administrators and community members; d) development of curriculum, study guides or other educational materials; e) evaluation or impact studies. Grant funds may be used to support outside fees and services for artists, consultants, speakers and instructors, space rental, travel, printing and administrative expenses. Grant awards rarely exceed $5,000.

Partnership Grants

Partnership grants support schools in strengthening their use of the arts as a primary vehicle for teaching and learning through the involvement of professional artists and community arts resources. A partnership may be made up of several partners but at least one must be an arts organization and one must be a school or school district. Projects should be designed to have a lasting impact on the arts education programs of all partners. They should also be innovative for the partner organizations and communities served and have the potential to be examples for other partnerships across the state. Funds may be used for artistic and administrative expenses directly related to the program. Grant awards rarely exceed $20,000.

Applications in all three categories are generally due on March 1. All grants must be matched dollar for dollar, with the exception of programs serving rural, low-wealth counties.

To receive a complete copy of the grant guidelines and an application form, or to discuss a project proposal, contact Bonnie Pierce, Arts in Education Director, 919 733-7897, extension 18 (email: bpierce@ncacmail.dcr.state.nc.us).

Arts in Education Resources from the North Carolina Arts Council

North Carolina Touring Artist Directory

The Directory provides listings of 170 North Carolina artists and arts groups and 25 Folk Heritage Award recipients who are available to tour throughout the state sharing their talents and programs. The directory features artists who provide residencies as well as performances, and includes visual and literary artists as well as performing artists. The publication is distributed to presenting organizations, including art centers, colleges and universities, festivals, schools, civic organizations and local arts councils, and is available to any organization upon request. Each listing contains artist contact information, photographs, written description of the artist's background and creative work and fee ranges.

Arts Market

The Arts Market is a statewide, biennial artist showcase and booking conference. Artists from across North Carolina and beyond gather in a central location to network and share information with presenting organizations. Participating artists have booths brimming with materials about their programs, and a select number perform live, 15-minute showcases. All art forms are represented, including literary and visual arts. Workshops on pertinent topics and one-on-one grant clinics with North Carolina Arts Council staff round out the Arts Market experience.

To receive a copy of the Artist Directory or information about the Arts Market, please call Vicki Vitiello at 919 733-7897, extension 26.

Arts Information and Mailing Lists
The North Carolina Arts Council maintains a computerized database of all artists and organizations receiving funding or assistance from the Council, as well as artists, arts supporters, arts organizations and community resources interested in or integral to the work of the Council. The Council's mailing list of over 40,000 records is available to the public. We can provide lists or labels of artists or arts organizations. There is a small fee for some customized formats.

For information about the database and mailing lists, call 919 733-2111, extension 34.

Web Site
Visit our web site at www.ncarts.org for information about Council programs and services, lists of arts groups in the state, as well as links to web sites of North Carolina and national arts organizations.

Other Arts in Education Resources

North Carolina Department of Public Instruction
The Arts Education consultants at the North Carolina Department of Public Instruction provide state-level leadership to the North Carolina public schools through the development and implementation of curriculum frameworks and support documents, program planning, technical assistance and evaluation. The Basic Education Program legislatively mandates that all students in grades K-12 receive instruction in the four subject areas of dance, music, theater arts, and visual arts. As a result, the Arts Education consultants are responsible for providing assistance to the 119 local education agencies in implementation of the Basic Education Program and the North Carolina Standard Course of Study which defines the goals and objectives of each area by benchmark grade levels.

For more information, contact Bryar Cougle, theater arts and visual arts at 919 715-1783 or Preston Hancock, dance and music, at 919 715-1785.

The North Carolina A+ Schools Program
The A+ Schools Program, administered by the Thomas S. Kenan Institute for the Arts, is an approach to teaching and learning grounded in the belief that the arts can play a central role in how children learn. A+ Schools cover the North Carolina Standard Course of Study through interdisciplinary thematic units, combined with arts integration and hands-on, experiential learning, including daily arts instruction by arts teachers. In April 1995, 25 schools were selected from a statewide application process to undertake the A+ Schools Program for four years. 1997-98 marks their third year of a four-year evaluation program, which will publish a final report in the year 2000. In the first two years, schools reported improved student attendance, reduced discipline referrals, more parent involvement and students more actively engaged in the classroom.

For more information about A+ Schools, contact the Thomas S. Kenan Institute for the Arts at 919 722-0030.

North Carolina Alliance for Arts Education
The North Carolina Alliance for Arts Education is a membership organization of arts education advocates across the state. NCAAE develops and nurtures partnerships among arts and cultural institutions, organizations and schools to provide a united voice for artists, educators, parents and others in support of arts education. Services include a newsletter, staff development workshops and a resource library containing articles, videos and publications which members may use for promoting arts education at the local level.

For more information, contact the NCAAE office at 919 560-2701 or ncaae@mindspring.com.

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